BELMONT COLLEGE
DEPT. OF MUSIC

MIXED VOICES

THE A CAPPELLA CHORUS BOOK

EDITED BY
DR. F. MELIUS CHRISTIANSEN
AND NOBLE CAIN

LIBRARY NO. 455
COPY NO. 7

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

$2.50

The A CAPPELLA CHORUS BOOK

For Mixed Voices

EDITED BY

DR. F. MELIUS CHRISTIANSEN

AND

NOBLE CAIN

OLIVER DITSON COMPANY
THEODORE PRESSER COMPANY
Sole Representative
Bryn Mawr, Pennsylvania

Made in U. S. A.

Copyright, MCMXXXII, *by Oliver Ditson Company*

International Copyright Secured

All Rights Reserved Including Public Performance for Profit

Prices subject to change without notice.

FOREWORD

DURING the last thirty years, there has been, particularly in England, a great revival of interest in the rich literature of the madrigal period, and with it a marked growth in the cultivation of *a cappella* singing. Scholarly editors have, with painstaking care, put into modern notation hundreds of madrigals, canzonets, ballets, sonnets, and pastorals of the vocal polyphonic school of the sixteenth and seventeenth centuries. The determined efforts of the Papal authorities to raise the standard of music in the Roman Catholic Church has also quickened interest in the pure beauty of the motets of Palestrina, Lotti, Vittoria, Allegri, Morales, and others; and, at the same time, the ever-growing interest in the mighty Bach has brought in its train the study of the more available works of Praetorius, di Lasso, Arcadelt, and others. The reprinting of much of the noble *a cappella* music of the Russian church has been another potent influence.

In our own country, interest in *a cappella* music was first manifested in the formation of various Choral Art Societies. This beginning was made nearly forty years ago in New York by Dr. Frank Damrosch with the *Musical Art Society* (1893-1920), thirty years ago in Boston by Wallace Goodrich with the *Choral Art Society* (1902-1908), followed a year later in Pittsburgh by Charles N. Boyd with the *Cecilia Choir* (1903) he still conducts. The mid-west pioneers were D. A. Clippinger, who founded the *Chicago Madrigal Club* in 1900; the late Dean Peter C. Lutkin with the *Northwestern University A Cappella Choir* (1906 —), and Dr. F. Melius Christiansen with the *St. Olaf Choir* of Northfield, Minnesota (1911 —). In 1912, Kurt Schindler organized the *Schola Cantorum* of New York, now conducted by Hugh Ross, and a few years later Dr. John Finley Williamson organized the *Westminster Choir* in Dayton, Ohio (1920 —), while Dr. H. Alexander Matthews organized the *Choral Art Society* of Philadelphia in 1921. In the far west, John Smallman founded the *Smallman A Cappella Choir* in Los Angeles in 1925, and John C. Wilcox organized the *Denver A Cappella Choir* in 1928.

These relatively small groups of picked voices have touched the finer musical life in their respective localities, but a wider circle has been reached by the two highly-trained organizations that, by extensive concert-tours, have given to thousands their first happy experience of the unique beauty of unaccompanied choral singing and pure vocal polyphony. Of these, the *St. Olaf Choir* has, from its start in 1911, been trained by its organizer, Dr. F. Melius Christiansen. Made up each year from the ever-shifting body of students at St. Olaf College, Northfield, Minnesota, its beauty of tone-quality, its unerring pitch, its perfection in a rhythm that is never inelastic, and the noble character of the music it sings under its inspiring and de-

voted leader, have given it a unique place in our musical history. When the question of editorship of this pioneer collection of *a cappella* music arose, it was not only natural but logical to turn at once to its distinguished leader.

Another specially-trained choral group, the *Westminster Choir*, formerly of Dayton, Ohio, now of Princeton, N. J., has travelled extensively under the able leadership of its founder and conductor, Dr. Williamson.

The annual visits of the "English Singers" have, since their first unheralded season of 1925, been a potent influence. These six singers were the first to demonstrate to us the perfection of vocal chamber-music of the Tudor madrigalian period, and to show what a small, balanced group of singers can accomplish by assiduous practice under competent leadership; a leadership not without but within the group. Through their singing, the refreshing charm of the English madrigal school has been made widely known in our country, and the names of Morley (1557-1603), Gibbons (1583-1625), Wilbye (1574-1638), Weelkes (c. 1570-1623), Bateson (c. 1570-1630), and Byrd (1538-1623) are no longer hidden between the covers of music dictionaries and histories.

These various influences, coupled with the recent extraordinary development of music-study in our common schools, have found their natural reflection and sequence in the uprising of fine *a cappella* group-singing in our best high schools and some of our normal schools; just as in recent years our college glee-clubs have been transformed.

It is only lack of leaders of adequate musicianship that has prevented this movement from a quicker and possibly less normal development. The recent outstanding achievement of the National High School Chorus has and is reacting most favorably on the development of finer choral singing, both in our schools and in the community. This book is the outcome of this movement, and, in selecting a public school editor from the group of music-supervisors who have done outstanding work in choral leadership, it was only natural to choose Mr. Noble Cain, for his *Chicago A Cappella Choir*, organized in 1930, and the Senn High School Chorus have, under his skill and discrimination as a conductor, become conspicuous in beautiful *a cappella* singing by youth who will soon carry their experience into manhood and womanhood, and our seething national life.

Wm. Arms Fisher

CONTENTS

SECULAR

			Page
1.	Good-day, sweetheart (*Bonjour, mon coeur*)	*Orlando di Lasso*	1
2.	Silver swan, The (Canzonet for five voices)	*Orlando Gibbons*	4
3.	O lovely May! (*O süsser Mai*)	*Johannes Brahms*	8
4.	Echo song (Villanella for double chorus)	*Orlando di Lasso*	12
5.	Weary, my heart with thee doth plead (*Mon coeur se recommande à vous*)	*Orlando di Lasso*	18
6.	Now is the month of Maying (Ballet for five voices)	*Thomas Morley*	22
7.	Shoot, false love, I care not (Ballet for five voices)	*Thomas Morley*	26
8.	When Allen-a-Dale went a-hunting (Madrigal)	*Robert L. de Pearsall*	30
9.	In these delightful, pleasant groves (Chorus)	*Henry Purcell*	42
10.	With drooping wings (From *Dido and Aeneas*)	*Henry Purcell*	48
11.	She is so dear (*Sie ist mir lieb'*) (Madrigal)	*Michael Praetorius*	52
12.	Spinning-top (Russian folk-dance) (Catch)	*Rimsky-Korsakoff*	55
13.	Three Kings, The (Catalan Nativity song) (Five-part)	*Lluis Romeu*	60
14.	Nightingale, The (From the Russian)	*P. I. Tchaikovsky*	65
15.	Adew, sweet Amarillis (Madrigal)	*John Wilbye*	71
16.	Gipsy, The (Dance-song)	*W. Zolotarieff*	76

SACRED

17.	Now let all the heavens adore Thee (From *Sleepers, Wake*)	*J. S. Bach*	85
18.	Jesu, priceless treasure (*Jesu, meine Freude*)	*J. S. Bach*	88
19.	Steal away (Negro Spiritual)	*William Arms Fisher*	90
20.	Victory (Old Alsatian Easter carol)	*Harvey Gaul*	95
21.	Alleluia! Christ is risen (Song of Little Russia)	*André Kopolyoff*	98
22.	Jesu, dulcis memoria (Jesu, only to think of Thee)	*T. L. Vittoria*	104
23.	Adoramus te, Christe (Motet)	*G. P. da Palestrina*	107
24.	O bone Jesu (Motet)	*G. P. da Palestrina*	110
25.	Ave Maria (Hail, O mother Mary). Op. 37, No. 6	*Serge Rachmaninoff*	112
26.	O morn of beauty (Anthem)	*Sibelius-Matthews*	116
27.	Cherubim song. Op. 41, No. 6	*P. I. Tchaikovsky*	122

(Every number is issued separately)

Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

https://archive.org/details/acappellachorusb0000drfm

INDEX BY COMPOSER

		Page
Bach, J. S.	Jesu, priceless treasure (*Jesu, meine Freude*)	88
Bach, J. S.	Now let all the heavens adore Thee (From *Sleepers, Wake*)	85
Brahms, Johannes	O lovely May! (*O süsser Mai*)	8
Fisher, William Arms	Steal away (Negro Spiritual)	90
Gaul, Harvey	Victory (Old Alsatian Easter carol)	95
Gibbons, Orlando	Silver swan, The (Canzonet for five voices)	4
Kopolyoff, André	Alleluia! Christ is risen (Song of Little Russia)	98
Lasso, Orlando di	Echo song (Villanella for double chorus)	12
Lasso, Orlando di	Good-day, sweetheart (*Bonjour, mon coeur*)	1
Lasso, Orlando di	Weary, my heart with thee doth plead (*Mon coeur se recommande à vous*)	18
Morley, Thomas	Now is the month of Maying (Ballet for five voices)	22
Morley, Thomas	Shoot, false love, I care not (Ballet for five voices)	26
Palestrina, G. P. da	Adoramus te, Christe (Motet)	107
Palestrina, G. P. da	O bone Jesu (Motet)	110
Pearsall, Robert L. de	When Allen-a-Dale went a-hunting (Madrigal)	30
Praetorius, Michael	She is so dear (*Sie ist mir lieb'*) (Madrigal)	52
Purcell, Henry	In these delightful, pleasant groves (Chorus)	42
Purcell, Henry	With drooping wings (From *Dido and Aeneas*)	48
Rachmaninoff, Serge	Ave Maria (Hail, O mother Mary). Op. 37, No. 6	112
Rimsky-Korsakoff	Spinning-top (Russian folk-dance) (Catch)	55
Romeu, Lluis	Three Kings, The (Catalan Nativity song) (Five-part)	60
Sibelius-Matthews	O morn of beauty (Anthem)	116
Tchaikovsky, P. I.	Cherubim song. Op. 41, No. 6	122
Tchaikovsky, P. I.	Nightingale, The (From the Russian)	65
Vittoria, T. L.	Jesu, dulcis memoria (Jesu, only to think of Thee)	104
Wilbye, John	Adew, sweet Amarillis (Madrigal)	71
Zolotarieff, W.	Gipsy, The (Dance-song)	76

INDEX BY TITLE

		Page
Adew, sweet Amarillis (Madrigal)	*John Wilbye*	71
Adoramus te, Christe (Motet)	*G. P. da Palestrina*	107
Alleluia! Christ is risen (Song of Little Russia)	*André Kopolyoff*	98
Ave Maria (Hail, O mother Mary). Op. 37, No. 6	*Serge Rachmaninoff*	112
Cherubim song. Op. 41, No. 6	*P. I. Tchaikovsky*	122
Echo song (Villanella for double chorus)	*Orlando di Lasso*	12
Gipsy, The (Dance-song)	*W. Zolotarieff*	76
Good-day, sweetheart (*Bonjour, mon coeur*)	*Orlando di Lasso*	1
In these delightful, pleasant groves (Chorus)	*Henry Purcell*	42
Jesu, dulcis memoria (Jesu, only to think of Thee)	*T. L. Vittoria*	104
Jesu, priceless treasure (*Jesu, meine Freude*)	*J. S. Bach*	88
Nightingale, The (From the Russian)	*P. I. Tchaikovsky*	65
Now is the month of Maying (Ballet for five voices)	*Thomas Morley*	22
Now let all the heavens adore Thee (From *Sleepers, Wake*)	*J. S. Bach*	85
O bone Jesu (Motet)	*G. P. da Palestrina*	110
O lovely May! (*O süsser Mai*)	*Johannes Brahms*	8
O morn of beauty (Anthem)	*Sibelius-Matthews*	116
She is so dear (*Sie ist mir lieb'*) (Madrigal)	*Michael Praetorius*	52
Shoot, false love, I care not (Ballet for five voices)	*Thomas Morley*	26
Silver swan, The (Canzonet for five voices)	*Orlando Gibbons*	4
Spinning-top (Russian folk-dance) (Catch)	*Rimsky-Korsakoff*	55
Steal away (Negro Spiritual)	*William Arms Fisher*	90
Three Kings, The (Catalan Nativity song) (Five-part)	*Lluis Romeu*	60
Victory (Old Alsatian Easter carol)	*Harvey Gaul*	95
Weary, my heart with thee doth plead (*Mon coeur se recommande à vous*)	*Orlando di Lasso*	18
With drooping wings (From *Dido and Aeneas*)	*Henry Purcell*	48
When Allen-a-Dale went a-hunting (Madrigal)	*Robert L. de Pearsall*	30

GOOD-DAY, SWEETHEART

(BONJOUR, MON CŒUR)

Chanson for Mixed Voices, a cappella

(English Translation by A.C. Curtis)

(FROM "LES MESLANGES," PARIS, 1576)

PIERRE RONSARD
(1528-1585)
Edited by Lionel Benson

ORLANDO DI LASSO
(1532-1594)

Allegretto

SOPRANO

Good-day, sweet-heart, good-day, my life's sweet con - tent,
Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,

ALTO

Good-day, sweet-heart, good-day, my life's sweet con - tent,
Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,

TENOR

Good-day, sweet-heart, good-day, my life's sweet con - tent,
Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,

BASS

Good-day, sweet-heart, good-day, my life's sweet con - tent,
Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,

PIANO (*For rehearsal only*)

Allegretto

good - day, lode star, good-day, my life's own true friend! Ah! my matchless
bon - jour, mon œil, bon-jour, ma douce a - mi - e! Hé! bon-jour, ma

good - day, lode star, good-day, my life's own true friend! Ah! my matchless
bon - jour, mon œil, bon-jour, ma douce a - mi - e! Hé! bon-jour, ma

good-day, lode star, good-day, my life's own true friend! Ah! my matchless
bon-jour, mon œil, bon-jour, ma douce a - mi - e! Hé! bon-jour, ma

good - day, lode star, good-day, my life's own true friend! Ah! my matchless
bon - jour, mon œil, bon-jour, ma douce a - mi - e! Hé! bon-jour, ma

poco animato

Tempo I

rit. *p*

beau-ty, good-day, My pret-ty ty-rant, good - day, My own dar-ling, my true love, My
tou-te bel-le, Ma mignar-di-se, bon - jour, Mes dé-li-ces, mon a-mour, Mon

rit. *p*

beau-ty, good-day, My pret-ty ty-rant, good - day, My own dar-ling, my true love, My
tou-te bel-le, Ma mignar-di-se, bon - jour, Mes dé-li-ces, mon a-mour, Mon

rit. *p*

beau-ty, good-day, My pret-ty ty-rant, good - day, My own dar-ling, my true love, My
tou-te bel-le, Ma mignar-di-se, bon - jour, Mes dé-li-ces, mon a-mour, Mon

rit. *p*

beau-ty, good-day, My pret-ty ty-rant, good - day, My own dar-ling, my true love, My
tou-te bel-le, Ma mignar-di-se, bon - jour, Mes dé-li-ces, mon a-mour, Mon

Tempo I

rit. *p*

spring-time sweet, my sweet-est bud fresh blow-ing, My sweet de-light, my sweet-est, tim-or-ous
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-

spring-time sweet, my sweet-est bud fresh blow-ing, My sweet de-light, my sweet-est, tim-or-ous
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-

spring-time sweet, my sweet-est bud fresh blow-ing, My sweet de-light, my sweet-est, tim-or-ous
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-

spring-time sweet, my sweet-est bud fresh blow-ing, My sweet de-light, my sweet-est, tim-or-ous
doux prin-temps, ma dou-ce fleur nou-vel-le, Mon doux plai-sir, ma dou-ce co-lom-bel-

poco cresc. *f*

dove, My dain - ty bird, my tur-tle dove so come - ly! Good-day, my sweet
le, Mon pas - se-reau, Ma gen-te tour-te-rel - le! Bon-jour, ma dou -

poco cresc. *f*

dove, My dain - ty bird, my tur - tle dove so come - ly! Good-day, my sweet
le, Mon pas - se-reau, Ma gen - te tour-te-rel - le! Bon-jour, ma dou -

poco cresc. *f*

dove, My dain-ty bird, my tur - tle dove so come - ly! Good-day, my sweetest
le, Mon pas-se-reau, Ma gen - te tour - te-rel - le! Bon-jour, ma dou-ce

poco cresc. *f*

dove, My dain - ty bird, my tur - tle dove so come - ly! Good-day, my sweet
le, Mon pas - se-reau, Ma gen - te tour-te-rel - le! Bon-jour, ma dou -

poco cresc. *f*

p *un poco rall.*

reb-el, good - day, good - day, my sweet reb-el, good - day!
ce re-bel - le, bon - jour, ma dou - ce re-bel - le!

p *un poco rall.*

reb-el, good - day, good - day, my reb - el sweet, good - day!
ce re-bel - le, bon - jour, ma dou - ce re - bel - le!

p *un poco rall.*

reb - el, good - day, my sweet reb - el, good - day!
re-bel - le, bon - jour, ma dou - ce re - bel - le!

p *mf* *un poco rall.*

reb-el, good - day, good - day, my sweet reb-el, good - day!
ce re-bel - le, bon - jour, ma dou - ce re-bel - le!

un poco rall.

p

THE SILVER SWAN

Canzonet for Five Voices

Edited by Augustus D. Zanzig

ORLANDO GIBBONS, (1612)

Larghetto, espressivo

SOPRANO I

mf

The sil - ver swan who, liv - ing, had no

SOPRANO II or Alto

mf

The sil - ver swan who, liv - ing, had no note,

ALTO or Tenor

mf

The sil - ver swan who, liv - ing, had no

TENOR

mf

The sil - ver swan who, liv - ing, had no

BASS

mf

The sil - ver swan who, liv - ing, had no

Larghetto, espressivo

PIANO (*For rehearsal only*)

mf

note, When death ap - proach'd, un -

When death ap - proach'd, un - - lock'd her

note, When death ap - proach'd, un -

note, When death ap - proach'd, un - -

note, When death ap - proach'd, un - lock'd her

*) These signs indicate where natural bars occur. Disregard bars between them.

Copyright MCMXXX by Oliver Ditson Company

lock'd her si - lent throat:

si - - lent throat: Lean - ing her

p dolce

lock'd her si - lent throat: Lean -

p dolce

lock'd her si - lent throat: a -

p dolce

si - lent, si - lent throat: Lean - ing her

p dolce

p

Lean - ing her breast a -

breast a - gainst the reed - - y

- ing her breast a - gainst the

gainst the reed - y shore,

breast a - gainst the reed - y

mf

gainst the reed - y shore, Thus sang her first and

cresc. *mf*

shore, Thus sang her first and last, and sang, and

cresc. *mf*

reed - y shore, Thus sang her first and last, and

mf *mf*

Thus sang her first and last, and sang no more, and sang

cresc. *mf*

shore, Thus sang her first and last, and

cresc. *mf*

p espress.

last, and sang no more. Fare - well, all

p espress.

sang no more. Fare - well, all joys, O death, come

p espress.

sang no more. Fare - well, all joys, O

p espress.

no more. Fare - well, all joys, O

p *espress.*

sang no more. Fare - well, all joys, O

p *espress.*

joys, O death, come close mine eyes; More

close mine eyes; More geese than swans now

death, come close mine eyes; More geese than swans

death, come close mine eyes; More geese than

death, come close mine eyes; More geese than

geese than swans now live, more fools than wise.

live, more fools, more fools than wise.

now live, more fools than wise.

swans now live, more fools than wise.

swans now live, more fools than wise.

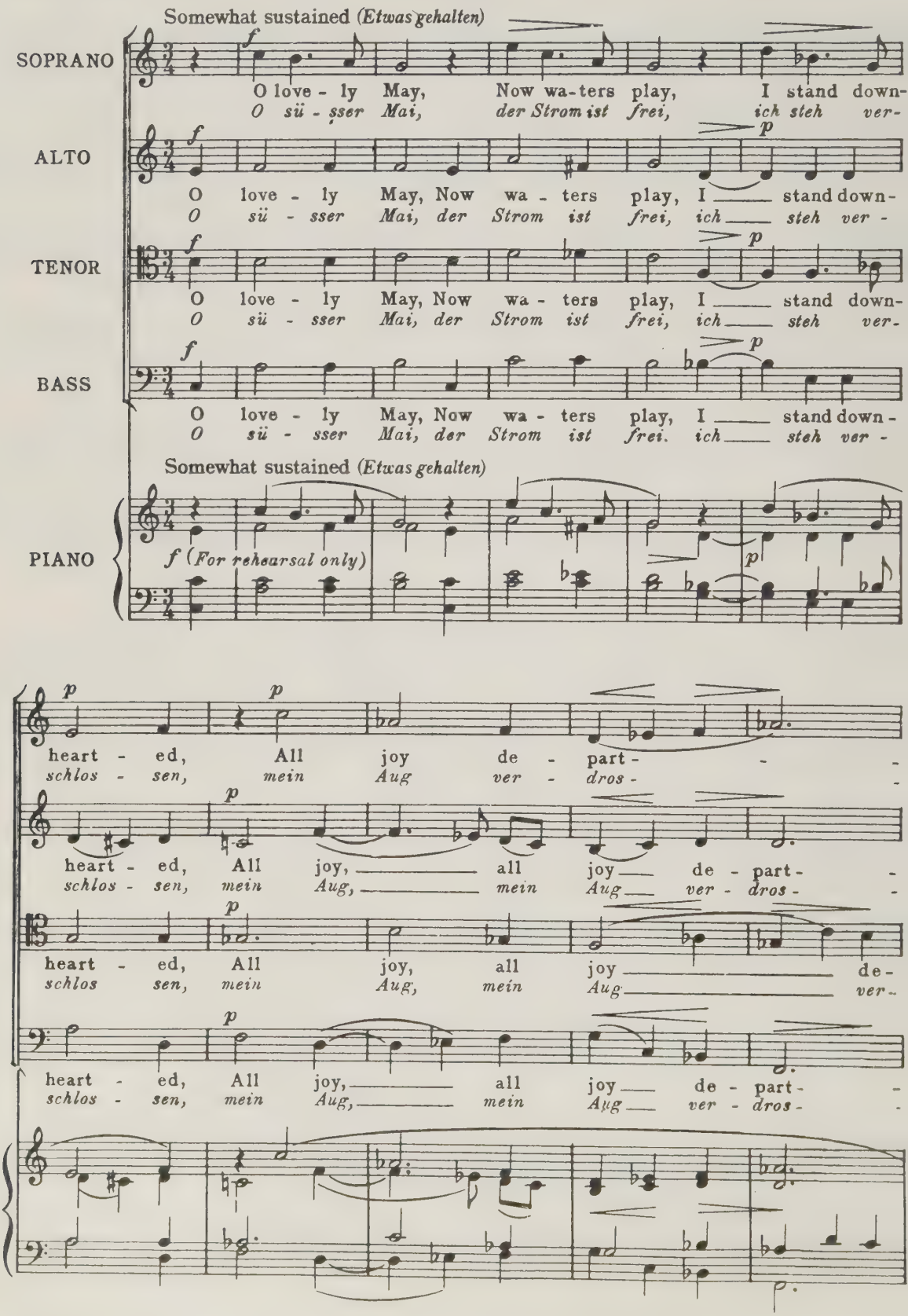
O LOVELY MAY!

(O SÜSSER MAI!)

Part-Song for Mixed Voices

L. ACHIM von ARNIM
English version by Miriam Chase

JOHANNES BRAHMS,
Op. 93a, № 3



Copyright MCMXXXII by Oliver Ditson Company.

espr. mf

ed; I look not on thy green ar - ray, Nor
sen; ich seh nicht dei - ne grü - ne Tracht, nicht

espr. mf

ed; I look not on thy green ar - ray, Nor on thy
sen; ich seh nicht dei - ne grü - ne Tracht, nicht dei - ne

espr. mf

part - ed; I look not on thy green ar - ray, Nor on thy
dros - sen; ich seh nicht dei - ne grü - ne Tracht, nicht dei - ne

espr. mf

ed; I look not on thy green ar - ray, Nor on thy
sen; ich seh nicht dei - ne grü - ne Tracht, nicht dei - ne

mf

p

on thy wealth of flow - ers gay, Not thy heav -
dei - ne bunt - ge - blüm - te Pracht, nicht dein Him -

p

wealth of flow - ers gay, Not thy heav - en
bunt - - ge - blüm - te Pracht, nicht dein Him - mel -

p

wealth of flow - ers gay, Not thy heav - en
bunt - - ge - blüm - te Pracht, nicht dein Him - mel -

p

wealth of flow ers gay, Not thy heav - en
bunt - - ge - blüm - te Pracht, nicht dein Him - mel -

p

- - en blue But earth I view!
- - *mel blau, zur Erd ich schau.*

blue But earth, but earth I view! O
blau, zur Erd, zur Erd ich schau. O

blue But earth, but earth I view! O
blau, zur Erd, zur Erd ich schau. O

blue But earth, but earth I view! O
blau, zur Erd, zur Erd ich schau. O

O love - ly May, Make me, I pray, Free as the
O sü - sser Mai, mich las - se frei, wie den Ge -

love - ly May, Make me, I pray, Free as the bird
sü - sser Mai, mich las - se frei, wie den Ge - sang,

love - ly May, Make me, I pray, Free as the bird
sü - sser Mai, mich las - se frei, wie den Ge - sang,

love - ly May, Make me, I pray, Free as the bird
sü - sser Mai, mich las - se frei, wie den Ge - sang,

Bird, free
sang, wie

dim. pp

bird In the dark - ling hedge - row heard, In the
sang an den dun - keln He-cken ent - lang, an den

dim.

In the dark - ling hedge - row heard,
an den dun - keln He - cken ent - lang,

dim. pp

Free as the bird In the
wie den Ge - sang, an den

dim.

Free as the bird In the hedge - row heard
wie den Ge - sang, an den He - cken ent - lang

dim.

as the bird In the dark - ling
den Ge - sang an den dun - keln

dim. pp

rit. dim.

dark - ling hedge - row heard!
dun - keln He-cken ent - lang.

rit. dim.

In the dark - ling hedge - row heard!
an den dun - keln He - cken ent - lang.

rit. dim.

dark - ling hedge - row heard!
dun - keln He - cken ent - lang.

rit. dim.

In the dark - ling hedge - row heard!
an den dun - keln He - cken ent - lang.

rit. dim.

hedge - row heard!
He - cken ent - lang.

rit. dim.

ECHO SONG

Villanella for Double Chorus of Mixed Voices

English version by W. A. F.

ORLANDO di LASSO (1532?-1594)
Edited by W. A. F.

CHORUS I

Moderato

SOPRANO

ALTO

TENOR

BASS

Ho - là! What a good ech - o! Come, an-swer us!

CHORUS II

Moderato

SOPRANO

ALTO

TENOR

BASS

Ho - là! What a good ech-o! Come, an-swer

PIANO

Moderato

(For rehearsal only)

Come, Ech - o! Ha - ha - ha - ha - ha! Now

us! Come, Ech - o! Ha - ha - ha - ha - ha!

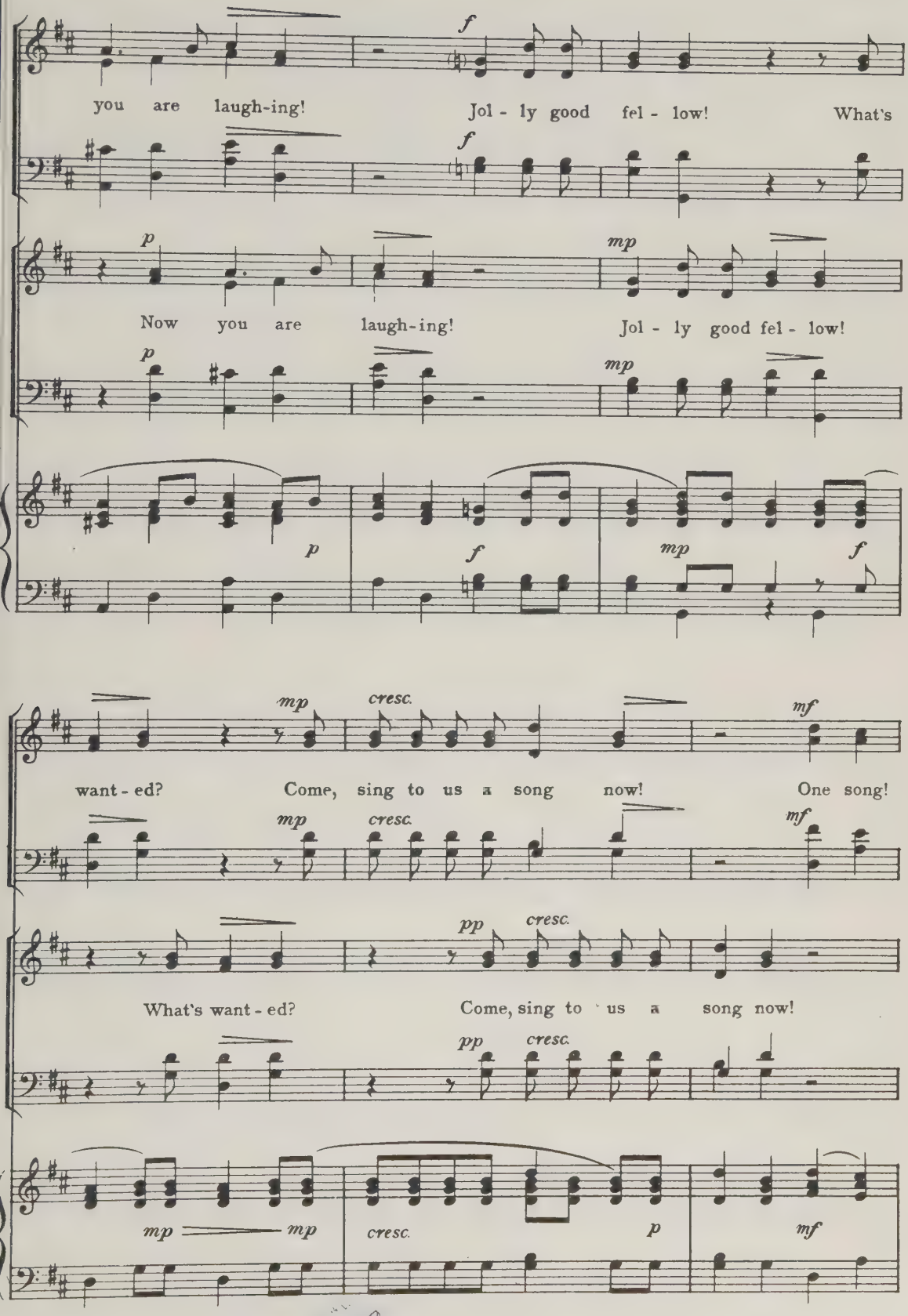
The second chorus sings softly throughout, but must carefully echo the dynamic shading and accents of the first chorus. As an aid to the accompanist at rehearsal, the passages of the first chorus are indicated by slurs.

Where practicable, the second chorus may be placed off-stage. When so placed, it must observe the same dynamics as the first chorus.

No 14,568

Copyright, MCMXXXII, by Oliver Ditson Company,

77204-6


f
you are laugh-ing! Jol - ly good fel - low! What's
f
p
mp
Now you are laugh-ing! Jol - ly good fel - low!
p
mp
p
f
mp
f
mp
cresc.
mf
want - ed? Come, sing to us a song now! One song!
mp
cresc.
mf
pp
cresc.
What's want - ed? Come, sing to us a song now!
pp
cresc.
mp
mp
cresc.
p
mf

f *mf*

A good one! O why? Yes, O

f *mf*

p *mp*

One song! A good one! O why?

p *mp*

p *f* *mp* *f* *mp* *mf*

f *ff* *mf*

why? Then why not? Be-cause I will not! Why

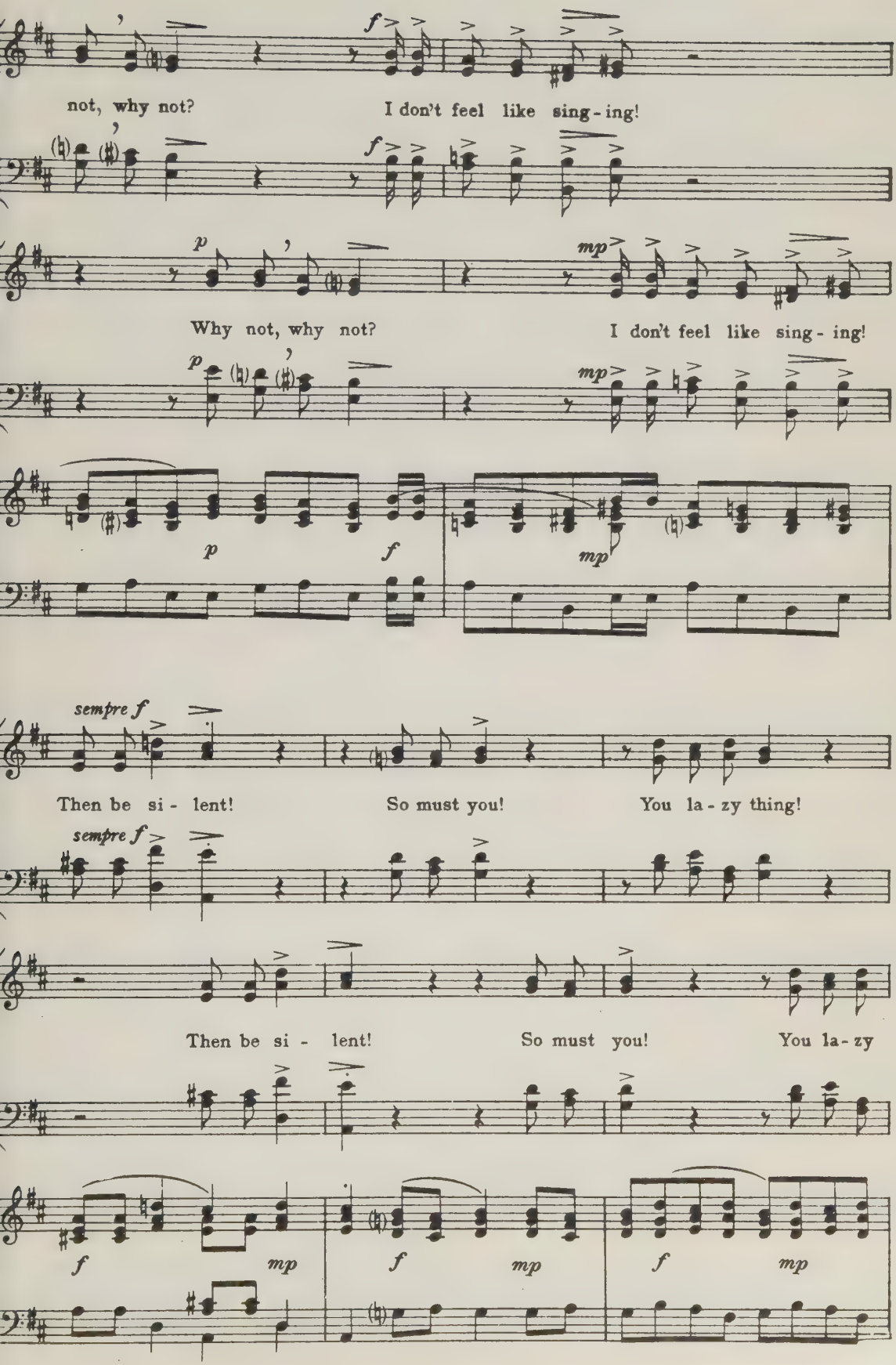
f *ff* *mf*

p *mp* *mf*

Yes, O why? Then why not? Be-cause I will not!

p *mp* *mf*

p *f* *mp* *ff* *mf*


not, why not?
I don't feel like sing - ing!
Why not, why not?
I don't feel like sing - ing!
Then be si - lent!
So must you!
You la - zy thing!
Then be si - lent!
So must you!
You la - zy

mf *mp*

I thank you! Now that's e-nough! Let's go now!

mf *mp*

p *pp*

thing! I thank you! Now that's e-nough! Let's

p *pp*

f *mp* *mf* *p* *mp* *pp*

f *mp*

Good-bye, then, Ech - o! Good-bye, then, Ech -

f *mp*

mp *pp*

go now! Good - bye, then, Ech - o! Good-

mp *pp*

f *mp* *mp*

poco rit. — a tempo poco animato — f — ff

o! You may rest now! Si - lence! Si - lence! Do_

poco rit. — a tempo poco animato — f — ff

bye, then, Ech - o! You may rest now! Si - lence! Si -

poco rit. — a tempo poco animato — mp

poco rit. — a tempo poco animato

pp — mp — pp — f — mp — f — mp — ff

mf — mp

_ be si - lent! Do be si - lent! Hush, _ now!

mf — mp

mf — p — pp

lence! Do_ be si - lent! Do be si - lent! Hush, now!

mf — p — pp

mf — mf — p — mp — pp

WEARY, MY HEART WITH THEE DOTH PLEAD

MON CŒUR SE RECOMMANDE À VOUS

Madrigal for Mixed Voices

Translated by Constance Purdy

ORLANDO DI LASSO (1560)
Edited by Augustus D. Zanzig

Con moto (♩=96)

SOPRANO

Wea - ry, my heart with thee doth plead, Of its bur -
Mon cœur se re - com - man - de à vous, Tout plein d'en -

ALTO

Wea - ry, my heart with thee doth plead, Of its bur -
Mon cœur se re - com - man - de à vous, Tout plein d'en -

TENOR

Wea - ry, my heart with thee doth plead, Of its bur -
Mon cœur se re - com - man - de à vous, Tout plein d'en -

BASS

Wea - ry, my heart with thee doth plead, Of its bur -
Mon cœur se re - com - man - de a vous, Tout plein d'en -

Con moto (♩=96)

PIANO
(For rehearsal only)

den I fain would rid me; E'en though the en-vious scorn my need, Grant
nui et de mar - ty - re; Au moins en dé - pit des ja - loux, Fai -

den I fain would rid me; E'en though the en-vious scorn my need,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

den I fain would rid me; E'en though the en-vious scorn my need,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

den I fain would rid me; E'en though the en-vious scorn my need,
nui et de mar - ty - re; Au moins en dé - pit des ja - loux,

Copyright MCMXXXII by Oliver Ditson Company

that fare-well I still may bid thee!
tes qu'a-dieu vous puis-se di - re!

p

Grant that fare-well I still may bid thee!
Fai - tes qu'a-dieu vous puis - se di - re!

p

Grant that fare-well I still may bid thee!
Fai - tes qu'a-dieu vous puis-se di - re!

p

Grant that fare-well I still may bid thee!
Fai - tes qu'a-dieu vous puis-se di - re!

p *mf* *decresc.*

Those lips of mine which once were smil - ing And knew the lilt of
Ma bou-che qui sa-vait sou - ri - re, Et con-ter pro-pos

p *mf* *decresc.*

Those lips of mine which once were smil - ing And knew the lilt of
Ma bou-che qui sa-vait sou - ri - re, Et con-ter pro-pos

p *mf* *decresc.*

Those lips of mine which once were smil - ing And knew the lilt of
Ma bou-che qui sa-vait sou - ri - re, Et con-ter pro-pos

mf *decresc.*

Those lips of mine which once were smil - ing And knew the lilt of
Ma bou-che qui sa-vait sou - ri - re, Et con-ter pro-pos

p *mf* *decresc.*

p *mf* *rit.*

speech-es light, Are use-less now, save for re-vil-ing Those who ban-ished me from thy sight.
gra - ci - eux Ne fait main-te - nant que man-di - re Ceux qui m'ont ban - ni de vos yeux.

p *mf* *rit.*

speech-es light, Are use-less now, save for re-vil-ing Those who ban-ished me from thy sight.
gra - ci - eux Ne fait main-te - nant que man-di - re Ceux qui m'ont ban - ni de vos yeux.

p *mf* *rit.*

speech-es light, Are use-less now, save for re-vil-ing Those who ban-ished me from thy sight.
gra - ci - eux Ne fait main-te - nant que man-di - re Ceux qui m'ont ban - ni de vos yeux

p *mf* *rit.*

speech-es light, Are use-less now, save for re-vil-ing Those who ban-ished me from thy sight.
gra - ci - eux Ne fait main-te - nant que man-di - re Ceux qui m'ont ban - ni de vos yeux.

rit

pp *p*

Wea - ry, my heart with thee doth plead, Of its bur - den I fain would
Mon cœur se re - com - man - de à vous, Tout plein d'en - nui et de mar-

pp *p*

Wea - ry, my heart with thee doth plead, Of its bur - den I fain would
Mon cœur se re - com - man - de à vous, Tout plein d'en - nui et de mar-

pp *p*

Wea - ry, my heart with thee doth plead, Of its bur - den I fain would
Mon cœur se re - com - man - de à vous, Tout plein d'en - nui et de mar-

pp *p*

Wea - ry, my heart with thee doth plead, Of its bur - den I fain would
Mon cœur se re - com - man - de à vous, Tout plein d'en - nui et de mar-

rid me; E'en though the en-vious scorn my need, Grant that fare-well
ty - re; Au moins en dé - pit des ja - loux Fai - tes qu'a-dieu

rid me; E'en though the en-vious scorn my need, Grant
ty - re; Au moins en dé - pit des ja - loux. Fai -

rid me; E'en though the en-vious scorn my need,
ty - re; Au moins en dé - pit des ja - loux.

rid me; E'en though the en-vious scorn my need,
ty - re; Au moins en dé - pit des ja - loux.

I still may bid thee!
vous puis - se di - re!

that fare-well I still may bid thee!
tes qu'a-dieu vous puis - se di - re!

Grant that fare-well I still may bid thee!
Fai - tes qu'a-dieu vous puis - se di - re!

Grant that fare-well I still may bid thee!
Fai - tes qu'a-dieu vous puis - se di - re!

NOW IS THE MONTH OF MAYING

Ballet for Five Voices

Edited by Augustus D. Zanzig

THOMAS MORLEY
(1557-1603)

Vivace (♩=184)

SOPRANO

1. Now is the month of May - ing, When mer - ry lads are
2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's

ALTO

1. Now is the month of May - ing, When mer - ry lads are
2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's

TENOR I

1. Now is the month of May - ing, When mer - ry lads are
2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's

TENOR II

1. Now is the month of May - ing, When mer - ry lads are
2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's

BASS

1. Now is the month of May - ing, When mer - ry lads are
2. The Spring, clad all in glad - ness, Doth laugh at Win - ter's

Vivace (♩=184)

PIANO

f (For rehearsal only)

After 1st verse repetition here, proceed to p. 2, etc. *Second time p* *

play - ing, sad - ness, } Fa la la la la la la la la fa la la la la la la.

play - ing, sad - ness, } Fa la la la la la la la la la la fa la la la la la la.

play - ing, sad - ness, } Fa la la la la la la, fa la la la la la la.

play - ing, sad - ness, } Fa la la la la la la, fa la la la la la la.

play - ing, sad - ness, } Fa la la la la la la, fa la la la la la la.

Second time p *

* That there are five repetitions of each section makes contrast in volume necessary. Singing the repetition of each verse markedly more softly than its first presentation is a simple, effective way of achieving this. Other simple ways may be equally effective.

Copyright MCMXXX by Oliver Ditson Company

mf

Each with his bon-ny lass, A - dan - cing on the grass.
And to the bag-pipes' sound The nymphs tread out their ground. } Fa la

mf

Each with his bon - ny lass, A - dan - cing on the grass.
And to the bag - pipes' sound The nymphs tread out their ground. } Fa la la

mf

Each with his bon-ny lass, A - dan - cing on the grass.
And to the bag-pipes' sound The nymphs tread out their ground. } Fa la la la

mf

Each with his bon-ny lass, A - dan - cing on the grass.
And to the bag-pipes' sound The nymphs tread out their ground. }

mf

Each with his bon-ny lass, A - dan - cing on the grass.
And to the bag-pipes' sound The nymphs tread out their ground. Fa la la la

mf

After repetition of 1st verse on this page, begin 2nd verse on p.1, etc. *Second time pp* *

poco rall. (2nd time)

la la la, fa la la la la la la la la la la la.

poco rall. (2nd time)

la la, fa la la la la fa la la la la la la.

poco rall. (2nd time)

la la la la la, fa la la la la la la la la.

poco rall. (2nd time)

Fa la la la la, fa la la la la la la la.

poco rall. (2nd time)

la, fa la la la la la la la la la la la.

Second time pp *

poco rall. (2nd time)

* See note on page 1.

f

3. Fie then, why sit we mus - ing, Youth's sweet de - light re -

f

3. Fie then, why sit we mus - ing, Youth's sweet de - light re -

f

3. Fie then, why sit we mus - ing, Youth's sweet de - light re -

f

3. Fie then, why sit we mus - ing, Youth's sweet de - light re -

f

3. Fie then, why sit we mus - ing, Youth's sweet de - light re -

f

Second time p *

fus - ing? Fa la la la la la la la la la, fa la la la la la la.

fus - ing? Fa la la la la la la la la la la, fa la la la la la la.

fus - ing? Fa la la la la la la, fa la la la la la la.

fus - ing? Fa la la la la la la, fa la la la la la la.

fus - ing? Fa la la la la la la, fa la la la la la la.

Second time p *

* See note on page 1.

mf

Say, dain-ty nymphs, and speak, Shall we play bar-ley-break? Fa la

mf

Say, dain-ty nymphs, and speak, Shall we play bar-ley-break? Fa la la

mf

Say, dain-ty nymphs, and speak, Shall we play bar-ley-break? Fa la la la

mf

Say, dain-ty nymphs, and speak, Shall we play bar-ley-break?

mf

Say, dain-ty nymphs, and speak, Shall we play bar-ley-break? Fa la la la

mf

rall. (2nd time)

la la la, fa la la la la la la la la la la la. *

rall. (2nd time)

la la, fa la la la la, fa la la la la la la.

rall. (2nd time)

la la la la la, fa la la la la la la la la.

rall. (2nd time)

Fa la la la la, fa la la la la la la la.

rall. (2nd time)

la, fa la la la la la, la la la la la la.

rall. (2nd time)

* The repetition of this section might well be started softly with a crescendo in the second phrase leading to full, hearty singing of the "Fa la la" to the close, in which the rallentando will be more marked than before.

SHOOT, FALSE LOVE, I CARE NOT

Ballet for five voices (S. S. A. T. B.)

Author unknown

THOMAS MORLEY
(1557-1603)

Allegro

SOPRANO I

f (repeat *p*)

1. Shoot, false love, I care not, Spend thy shafts and spare not.
*2. Long thy bow did fear me, While thy pomp did blear me.

SOPRANO II

f (repeat *p*)

1. Shoot, false love, I care not, Spend thy shafts and spare not.
2. Long thy bow did fear me, While thy pomp did blear me.

ALTO

f (repeat *p*)

1. Shoot, false love, I care not, Spend thy shafts and spare not.
2. Long thy bow did fear me, While thy pomp did blear me.

TENOR

f (repeat *p*)

1. Shoot, false love, I care not, Spend thy shafts and spare not.
2. Long thy bow did fear me, While thy pomp did blear me.

BASS

f (repeat *p*)

1. Shoot, false love, I care not, Spend thy shafts and spare not.
2. Long thy bow did fear me, While thy pomp did blear me.

PIANO

Allegro

f (repeat *p*)
(For rehearsal only)

Fa la la la la la la, Fa la la la, Fa la

Fa la la la la la la, Fa la la la, Fa

Fa la la, Fa la la, Fa

Fa la la la la la la la la la la, Fa

Fa la la la la la la la la la la la, Fa

**The second stanza is not sung until the entire ballet, with repeats, has been sung to the first stanza.*

OLIVER DITSON COMPANY

1. 2. *ff* *p*

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

la la la la la. la. { I fear not, I, thy might, And
But now I do per - ceive, Thy

1. 2. *ff* *p*

f

less I weigh thy spite; All na-ked I un - arm me, If thou
art is to de - ceive; And ev-'ry sim - ple lov - er, All thy

f

less I weigh thy spite; All na-ked I un - arm me, If thou
art is to de - ceive; And ev-'ry sim - ple lov - er, All thy

f

less I weigh thy spite; All na-ked I un - arm me, If thou
art is to de - ceive; And ev-'ry sim - ple lov - er, All thy

f

less I weigh thy spite; All na-ked I un - arm me, If thou
ar is to de - ceive; And ev-'ry sim - ple lov - er, All thy

less I weigh thy spite;
art is to de - ceive;

f

p un poco sostenuto

canst now shoot and harm me. So light - ly I es - teem thee, As
false-hood can dis - cov - er. Then weep, love, and be sor - ry, For

p un poco sostenuto

canst now shoot and harm me. So light - ly I es - teem thee, As
false-hood can dis - cov - er. Then weep, love, and be sor - ry, For

p un poco sostenuto

canst now shoot and harm me. So light - ly I es - teem thee, As
false-hood can dis - cov - er. Then weep, love, and be sor - ry, For

p un poco sostenuto

canst now shoot and harm me. So light - ly I es - teem thee, As
false-hood can dis - cov - er. Then weep, love, and be sor - ry, For

p un poco sostenuto

So light - ly I es - teem thee, As
Then weep, love, and be sor - ry, For

p

f (sharply)

now a child I deem thee. } Fa la la la la la la la la
thou hast lost thy glo - ry. }

f (sharply)

now a child I deem thee. } Fa la la la, Fa la
thou hast lost thy glo - ry. }

f (sharply)

now a child I deem thee. } Fa la la la
thou hast lost thy glo - ry. }

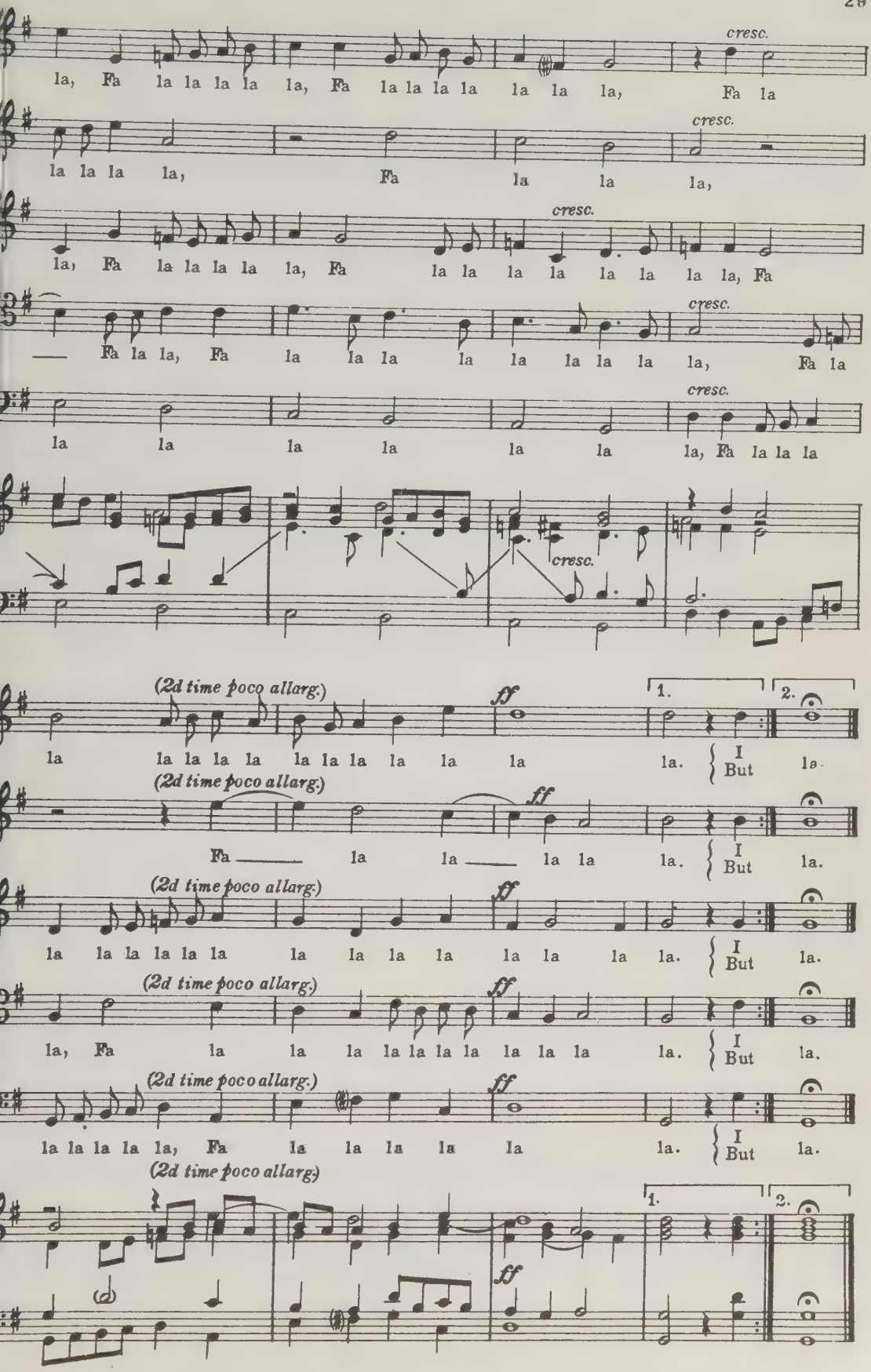
f (sharply)

now a child I deem thee. } Fa la
thou hast lost thy glo - ry. }

f (sharply)

now a child I deem thee. } Fa la
thou hast lost thy glo - ry. }

f


cresc.
la, Fa la la la la la, Fa la la la la la la la, Fa la
la la la la, Fa la la la,
la, Fa la la la la la, Fa la la la la la la la la, Fa
Fa la la, Fa la la la la la la la la la, Fa la
la la la la la la la, Fa la la la
(2d time poco allarg.)
ff
1.
2.
la la la la la la la la la la la la. But la.
Fa la la la la la. But la.
la la la la la la la la la la la la la. But la.
la, Fa la la la la la la la la la la. But la.
la la la la la, Fa la la la la la la. But la.

WHEN ALLEN-A-DALE WENT A-HUNTING

Madrigal for Mixed Voices

ROBERT L.de PEARSALL
(1795-1856)

Allegro

SOPRANO

ALTO

mf

TENOR

When Al - len - a - Dale went a - hunt - ing, His

mf

BASS

When Al - len - a - Dale went a -

Allegro

PIANO

mf (For rehearsal only)

bow was stout and strong, And nought that was game es -

hunt - ing, His bow was stout and strong, And

Oliver Ditson Company

76866-12

The

caped_____ him, The bush - es green a - mong, the bush - es a -

nought that was game es - caped him, The bush - es green___ a -

p

Ab - bot of Bev-er - ly___ cried, oh, fie! As he rode out to dine with a

p

The Ab - bot cried,_____ oh, fie!_____

mong.

mong.

cresc.

knight hard by; But Al - len - a - Dale went a-hunt - ing,

cresc.

— oh,— fie! But Al - len - a-Dale went a - hunt - ing, Al -

cresc.

But Al - len - a - Dale went a-hunt - ing,

cresc.

But Al - len - a-Dale went a - hunt - ing, a -

cresc.

Al - - len - a - Dale went a -

- len - a - Dale, Al - -

Al - len - a - Dale went a - hunt -

hunt - - - ing, Al -

hunt - - ing On the King's high - way.

- len - a-Dale went a - hunt - ing On the King's high - way.

- ing On the King's high - way.

- len - a-Dale went a - hunt - ing On the King's high - way.

mf *p*

Who was the fa - ther of Al - len - a - Dale? His sire was a

mf *p*

Who was the fa - ther of Al - len - a - Dale? His sire was a

mf *p*

Who was the fa - ther of Al - len - a - Dale? His sire was a

mf

Who was the fa - ther of Al - len - a - Dale?

mf *p*

f

Sax - on and lord of the vale; But the Nor-mans came down with their

f

Sax - on and lord of the vale; But the Nor-mans came down with their

f

Sax - on and lord of the vale; But the Nor-mans came down with their

f

But the Nor-mans came down with their

f

proud chiv-al - ry, And they robb'd him, and slew him, and burnt his roof -

proud chiv-al - ry, And they robb'd him, and slew him, and burnt his roof -

proud chiv - al - ry, And they robb'd him, and slew him, and burnt his roof -

proud chiv-al - ry, And they robb'd him, and slew him, and burnt his roof -

tree!

tree!

p

tree! So Al - len - a - Dale went a -

p

tree! So Al - len - a - Dale went a - hunt - ting, a -

p

p

So Al - len - a - Dale went a -

p

So Al - len - a - Dale went a - hunt - ing, went

hunt - ing, went a - hunt - - - ing, went

hunt - - - - - - ing,

hunt - ing, a - hunt - ing, a - hunt - - ing,

cresc.

hunt - - - - - - ing, Al - -

hunt - - - - - - - - - -

cresc.

So

cresc.

Al - len - a - Dale went a-hunt - ing, Al - -

- - len - a - Dale went a - hunt - ing, Al - len - a - Dale,

cresc.

- - ing, a - hunt - - ing, Al - - len - a - -

Al - len - a - Dale went a - hunt - ing, a - hunt - - - - -

cresc.

- - len- a-Dale went a - hunt - - - - ing, went a -

Al- - - len- a-Dale went a - hunt - ing, a -

- Dale went a - hunt - - - - - ing, a- hunt - -

- - ing, Al- - len- a-Dale went a - hunt - - -

hunt - ing, went a - hunt- ing On the King's high - way.

hunt - ing, a - hunt- ing On the King's high - way.

- - ing, a- hunt - - ing On the King's high - way.

- - - - - ing On the King's high - way.

mf

He was a for-est-er

mf

He was a for-est-er

mf

He was a for-est-er

p

What was the call-ing of Al-len-a-Dale?

p

mf

ff *dim.*

good, he ___ was a for-est-er good, A harp-er well skill-ed in

ff *dim.*

good, he ___ was a for-est-er good, A harp-er well skill-ed in

ff *dim.*

good, he ___ was a for-est-er good, A harp-er well skill-ed in

ff *dim.*

He ___ was a for-est-er good, A harp-er well skill-ed in

ff *dim.*

cresc. *p*

dit - ty and tale, And the com-rade of bold Rob-in Hood! And to -

cresc. *p*

dit - ty and tale, And the com-rade of bold Rob-in Hood! And to -

cresc.

dit - ty and tale, And the com-rade of bold Rob-in Hood!

cresc.

dit - ty and tale, And the com-rade of bold Rob-in Hood!

cresc. *p*

geth - er they rang - ed the for - est glade, And shot their ar - rows

geth - - er they rang - ed, to-geth - er they shot_ their_ ar - rows

cresc.

free: But be - cause he could sing like a min - strel king, Why,

free: But be - cause he could sing like a min - strel king,

p cresc.

But be - cause he could sing like a king, Why,

p cresc.

But be - cause he could sing like a min - strel king, Why,

Al - len's the boy for me, Why Al - len's the boy for

cresc.

Why, Al - len's the boy, the boy for

Al - len's the boy, the boy for me, Why,

Al - len's the boy, Al - len's the boy, Al - len's the boy for

cresc.

me, the boy, Why,

me, Why, Al - len's the boy, the boy for

Al- len's the boy, Al - len's the boy, Why,

me, Why, Al - len's the boy, the boy

Al-len's the boy for me, the boy, the boy for me.

me, the boy, the boy for me, the boy for me.

Al - len's the boy for me, Al - - len's the boy for me.

for me, for me, the boy, the boy for me.

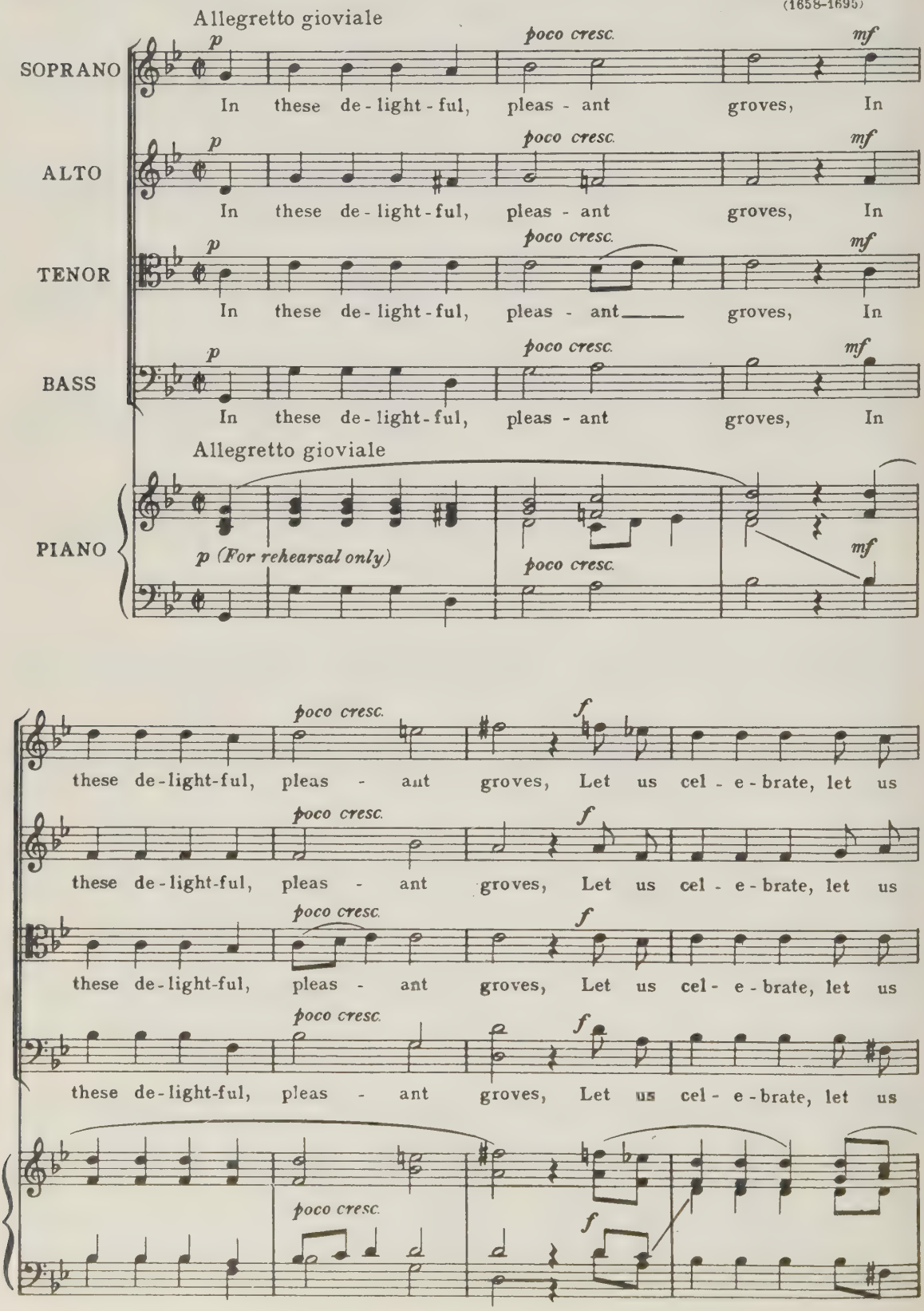
IN THESE DELIGHTFUL, PLEASANT GROVES

Chorus for Mixed Voices, a cappella

(1676)

Edited by Norwood Hinkle

HENRY PURCELL
(1658-1695)



Copyright MCMXXXII, by Oliver Ditson Company,

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves; In

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves; In

cel - e - brate, let us cel - e - brate our hap - py, hap - py loves; In

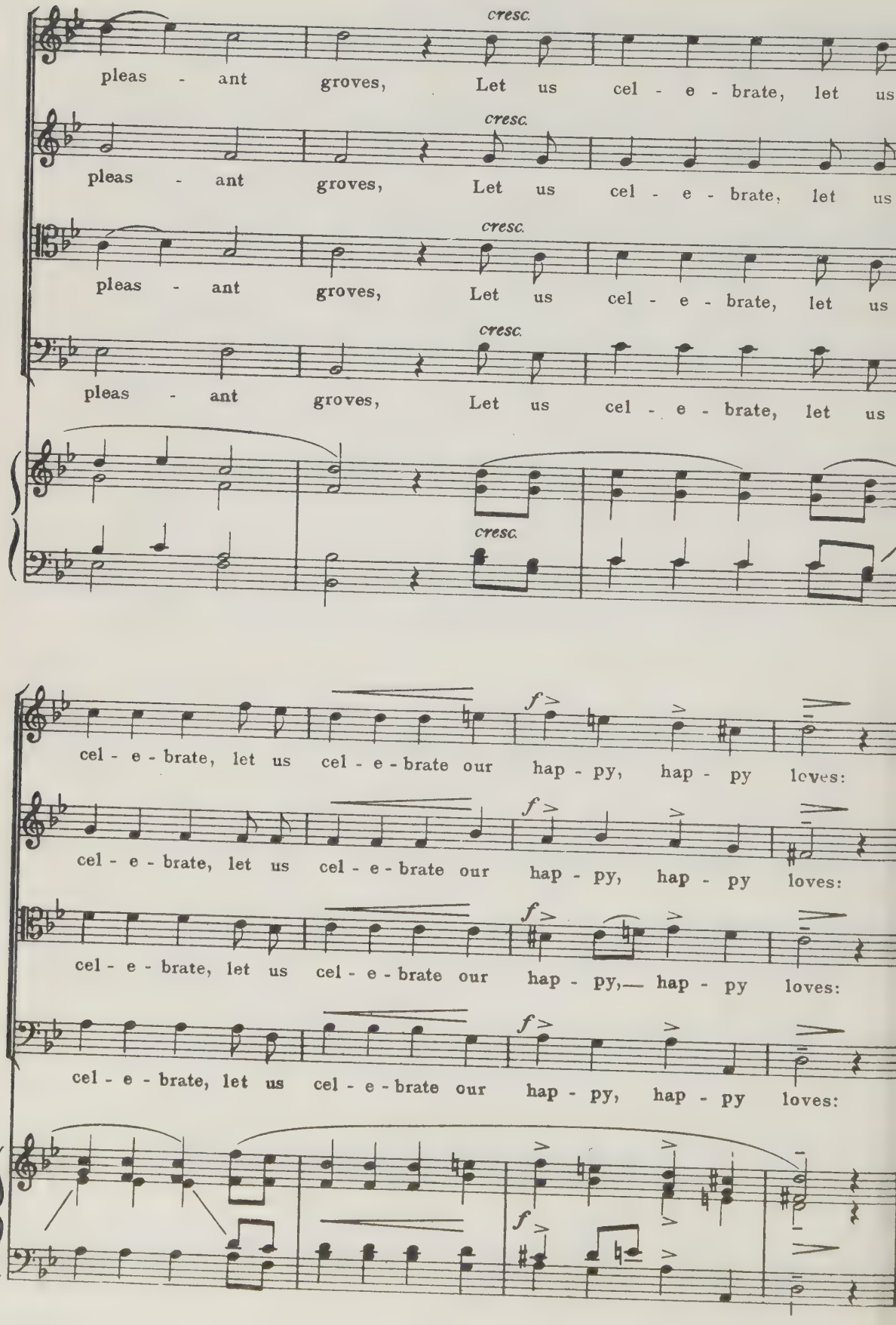
cel - e - brate, let us cel - e - brate our hap - py, hap - py loves; In

these de - light - ful, pleas - ant groves, In these de - light - ful,

these de - light - ful, pleas - ant groves, In these de - light - ful,

these de - light - ful, pleas - ant groves, In these de - light - ful,

these de - light - ful, pleas - ant groves, In these de - light - ful,


cresc.
pleas - ant groves, Let us cel - e - brate, let us
cel - e - brate, let us cel - e - brate our hap - py, hap - py loves:
cel - e - brate, let us cel - e - brate our hap - py, hap - py loves:
cel - e - brate, let us cel - e - brate our hap - py,— hap - py loves:
cel - e - brate, let us cel - e - brate our hap - py, hap - py loves:
f

Poco animato

p *cresc.*

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and

p *cresc.*

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh,

p *cresc.*

Let's pipe, pipe and dance, let's pipe, pipe and dance, laugh,

p *cresc.*

Let's pipe, pipe and dance, let's pipe, pipe and dance, dance and

Poco animato

p *cresc.*

f

laugh, laugh, laugh,

f

laugh, laugh, laugh,

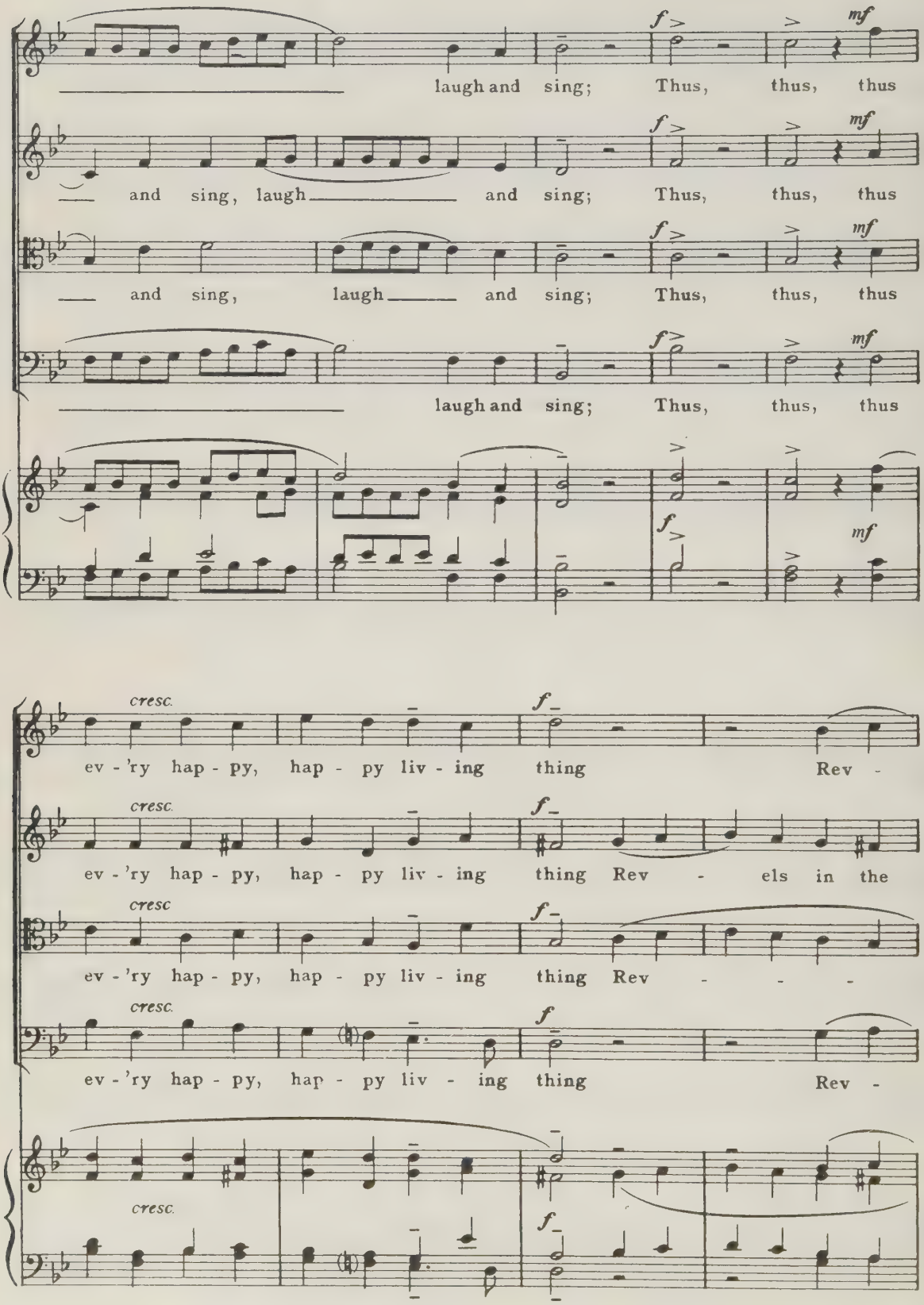
f

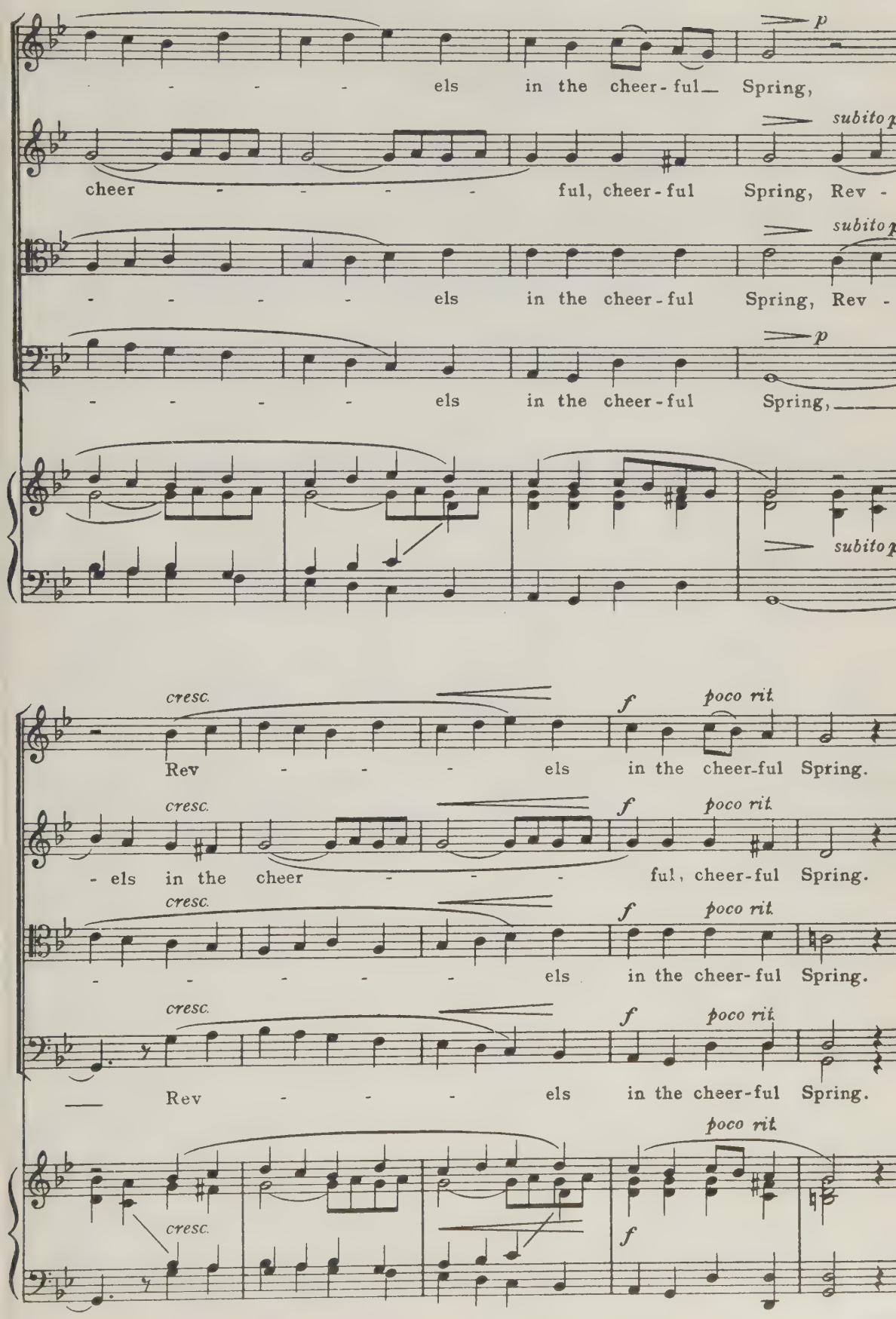
laugh, laugh, laugh,

f

laugh, laugh, laugh,

f


f
mf
laugh and sing; Thus, thus, thus
and sing, laugh and sing; Thus, thus, thus
and sing, laugh and sing; Thus, thus, thus
laugh and sing; Thus, thus, thus
cresc.
ev - 'ry hap - py, hap - py liv - ing thing Rev -
ev - 'ry hap - py, hap - py liv - ing thing Rev - els in the
ev - 'ry hap - py, hap - py liv - ing thing Rev - - -
ev - 'ry hap - py, hap - py liv - ing thing Rev -


p
- - - - els in the cheer-ful Spring,
subito p
cheer - - - - ful, cheer-ful Spring, Rev -
subito p
- - - - - els in the cheer-ful Spring, Rev -
p
- - - - - els in the cheer-ful Spring,
subito p
cresc.
f
poco rit.
Rev - - - els in the cheer-ful Spring.
cresc.
f
poco rit.
- els in the cheer - - - ful, cheer-ful Spring.
cresc.
f
poco rit.
- - - - - - els in the cheer-ful Spring.
cresc.
f
poco rit.
Rev - - - els in the cheer-ful Spring.
poco rit.
cresc.
f

WITH DROOPING WINGS

(FROM "DIDO AND ÆNEAS")

Chorus for Mixed Voices

Edited by Norwood Hinkle

HENRY PURCELL
(1658-1695)

Andante

SOPRANO — *pp* (sustained) — With droop - ing wings, ye Cu - pids come, with droop - - - ing wings, with droop - - ing wings,

ALTO — With droop - ing wings, ye Cu - pids come, with

TENOR — *pp* (sustained) — With droop - ing wings, ye Cu - pids come, with droop - ing, droop-ing wings, with droop-ing wings, with

BASS — *pp* (sustained) — With droop - ing wings, ye Cu - pids come, with droop - ing wings, ye

PIANO (*ad libitum*) — Andante — *pp*

Copyright MCMXXXII by Oliver Ditson Company

with droop - ing wings, ye Cu - pids come, And scat - ter ros - es,

droop ing wings, ye Cu - pids come, And scat - ter ros - es,

droop-ing wings, with droop-ing wings, ye Cu - pids come, And

Cu - pids come, ye Cu-pids come, And scat - ter

poco cresc.

scat - ter, scat - ter ros - es on her tomb,

poco cresc. *pp*

scat - ter, scat - ter ros - es on her tomb, Soft, soft and

poco cresc. *pp*

scat - ter, scat - ter ros - es on her tomb, Soft, soft,

poco cresc.

ros - es, scat - ter ros - es on her tomb,

pp

poco cresc.

pp

Soft, — soft ——— and gen-tle, soft, — soft, — soft, —

gen-tle as her heart, — gen-tle as her heart, soft, — soft, —

soft and gen - tle as her heart, soft, —

pp

Soft, — soft, ——— and gen-tle, soft, — soft, — soft, — soft, —

poco cresc.

soft — and — gen - tle — as her heart, Keep here, here your watch, keep

poco cresc.

soft and gen-tle, gen - tle — as her heart, Keep here, here your watch, keep

poco cresc.

soft — and — gen - tle — as her heart, Keep here, here your watch, keep

poco cresc.

soft ——— and gen - tle as her heart, Keep here, here your watch, keep

poco cresc.

here, here, keep here your_ watch, and nev_er, nev-er,

here, here, keep here your watch, and nev-er, nev-er,

here, here, keep here your_ watch, and nev-er, nev-er,

here, here, keep here your watch, and nev-er, nev-er,

poco rall. 1. *pp a tempo* 2. *pp*

nev - er part, and nev-er, nev-er, nev - er, nev-er part. With droop- part.

poco rall. *a tempo* *pp*

nev - er part, and nev-er, nev-er, nev - er, nev-er part. *(o) part.

poco rall. *a tempo pp* *pp*

nev - er part, and nev-er, nev-er, nev - er, nev-er part. With part.

poco rall. *a tempo* *pp*

nev - er part, and nev-er, nev-er, nev - er, nev-er part. part.

poco rall. 1. *a tempo* 2.

pp

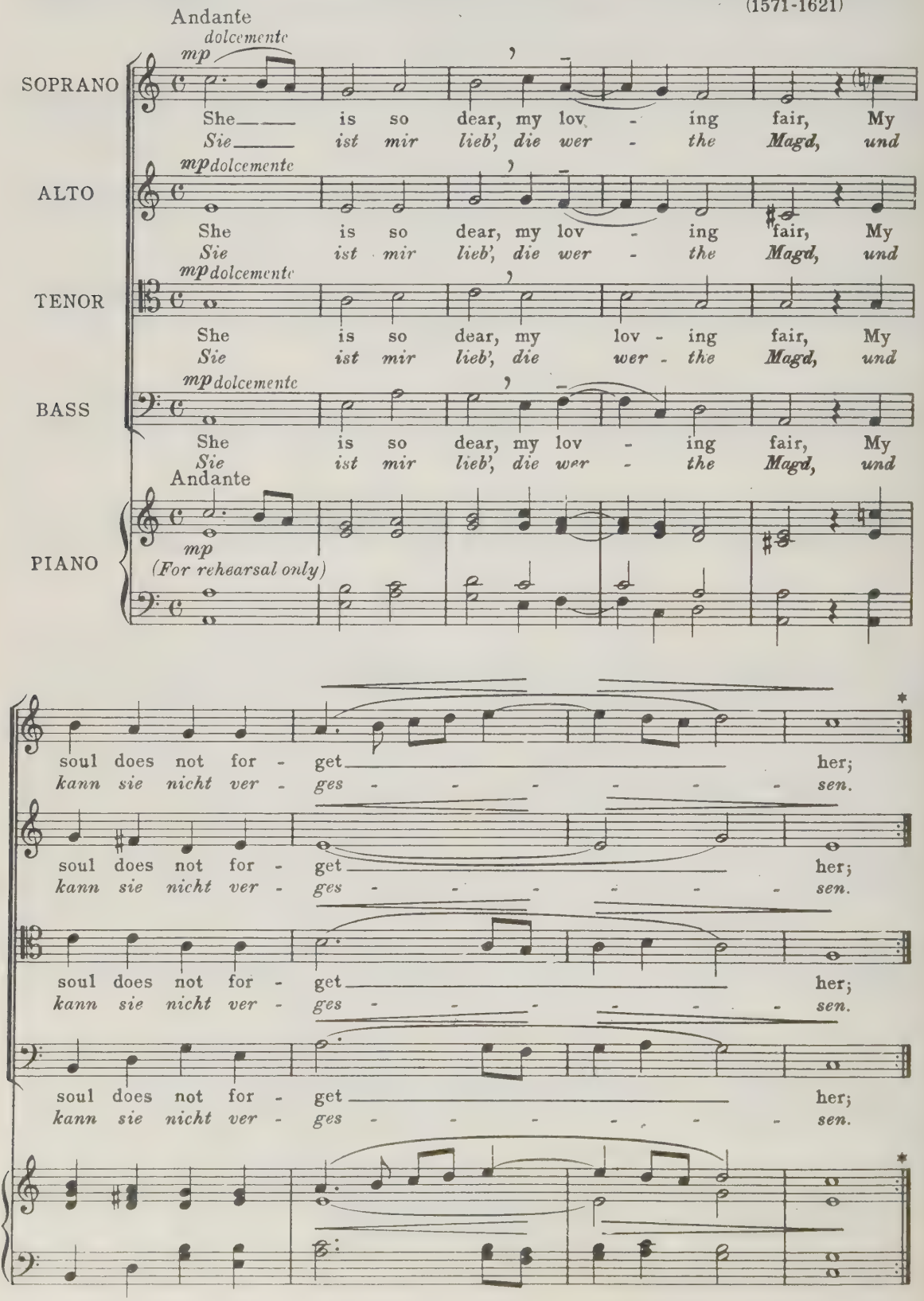
* To be used when sung *a cappella*

SHE IS SO DEAR
(SIE IST MIR LIEB')

Madrigal for Mixed Voices

English version by
MARTIN A. HENRY

MICHAEL PRAETORIUS
(1571-1621)



* The repeat may be sung *pp*.

Copyright MCMXXXII by Oliver Ditson Company

mf *mp*

And has my heart, We nev - er part, Dis -
Ich bin ihr hold und wenn ich sollt' gross

mf *mp*

And has my heart, We nev - er part, Dis - tress
Ich bin ihr hold und wenn ich sollt' gross Un -

mf *mp*

And has my heart, We nev - er part, Dis -
Ich bin ihr hold und wenn ich sollt' gross

mf *mp*

And has my heart, We nev - er part, Dis -
Ich bin ihr hold und wenn ich sollt' gross

mf *mp*

cresc.

tress and care In pa - tience bear. Her love can
Un - glück ha'n da liegt nichts d'ran, sie will mich

cresc.

and care In pa - tience bear. Her love can
- glück ha'n da liegt nichts d'ran, sie will mich

cresc.

tress and care In pa - tience bear. Her love can
Un - glück ha'n da liegt nichts d'ran, sie will mich

cresc.

tress and care In pa - tience bear. Her love can
Un - glück ha'n da liegt nichts d'ran, sie will mich

cresc.

still re - quite me For sor - row, wea - ri - ness and
dess' er - gö - tzen, mit ih - rer Lieb' und Treu an

still re - quite me For sor - row, wea - ri - ness and pain
dess' er - gö - tzen, mit ih - rer Lieb' und Treu an mir,

still re - quite me For sor - row, wea - ri - ness and
dess' er - gö - tzen, mit ih - rer Lieb' und Treu an

still re - quite me For sor - row, wea - ri - ness and
dess' er - gö - tzen, mit ih - rer Lieb' und Treu an

dim. *poco rit.* *pp*

pain While faith - ful bonds u - nite me With her and so re - main.
mir, die sie zu mir will se - tzen, die al - ler schön - ste Zier.

While faith - ful bonds u - nite me With her and so re - main.
die sie zu mir will se - tzen, die al - ler schön - ste Zier.

pain While faith - ful bonds u - nite me With her and so re - main.
mir, die sie zu mir will se - tzen, die al - ler schön - ste Zier.

pain While faith - ful bonds u - nite me With her and so re - main.
mir, die sie zu mir will se - tzen, die al - ler schön - ste Zier.

poco rit.

dim. *pp*

SPINNING-TOP

Russian Folk-Dance

(Catch)

For Mixed Voices

English version by
ane and Deems Taylor and K. S.

Traditional Melody
arranged by
N. A. RIMSKY-KORSAKOFF
Edited by Kurt Schindler

Briskly (Presto)

OPRANO

f

Hi, with a whirl like a top, Hi, spin a - long lit - tle lad! Tell me

ALTO

TENOR

BASS

Briskly (Presto)

PIANO

f (For rehearsal only)

where to put the top, if ye please, Tell me where to put my lad-die, if ye please!

Copyright MCMXV by Oliver Ditson Company
International Copyright Secured

5-129-71109-5

f

Hi! the top I shall take, Hi! the lad I shall bring To the

f

Hi! the top I shall take, Hi! the lad I shall

f

won-der-ful pal-ace of the prince, Hide him un-der the pil-low o' the king.

bring To the won-der-ful pal-ace of the prince, Hide him un-der the pil-low o' the

f

Hi! the top I shall take, Hi! the lad I shall bring To the

f

Hi! the top I shall take, Hi! the lad I shall

f

f

5-129-71109-5

How shall I ran - som the top? How shall I ran-som me the lad?

king. How shall I ran - som the top? How shall I ran-som me the

won-der-ful pal-ace of the prince, Hide him un - der the pil-low o' the king.

bring To the won - der-ful pal-ace of the prince, Hide him un - der the pil-low o' the

Take for the lad-die, for the top, Take a pen-ny made o' gold, Mis-ter Prince!

lad? O take for the lad-die, for the top, Take a pen-ny made o' gold, Mis-ter

How shall I ran - som the top? How shall I ran-som me the lad?

king. How shall I ran - som the top? How shall I ran-som me the

p

Take two pen - nies of sil - ver! Take three pen - nies of gold! And a

p

Prince! Take two pen - nies of sil - ver! Take three pen - nies of

(*f*)

Take for the lad-die, for the top, Take a pen-ny made o' gold, Mis-ter Prince!

(*f*)

lad? Take for the lad-die, for the top, Take a pen-ny made o' gold, Mis-ter

p

f

f

po-ny for to ride on the green! Hi! the man-y lit-tle maid-ens in a row!

f

gold! And a po-ny for to ride on the green! Hi! the man-y lit-tle maid-ens in a

p

Take two pen - nies of sil - ver! Take three pen - nies of gold! And a

p

Prince! Take two pen - nies of sil - ver! Take three pen - nies of

(*p*)

f

p

f

5-139-71499-6

cresc.

One, two, three, four, five, Maids and ma - trons too! It is

cresc.

row! One, two, three, four, five, Maids and ma - trons

f

po-ny for to ride on the green! Hi! the man-y lit-tle maid-ens in a row!

f

gold! And a po-ny for to ride on the green! Hi! the man-y lit-tle maid-ens in a

cresc.

f

f

ff

time, lit-tle maid-ens went to bed! It is time, lit-tle lad-dies went a-way!

ff

too! It is time, lit-tle maid-ens went to bed, Lit-tle lad-dies went a-way!

cresc.

ff

One, two, three, four, five, Maids and ma - trons too!

ff

row! One, two, three, four, five, And the play has an end!

ff

ff

THE THREE KINGS

(CANÇO DE NADAL)

Five-part Song for Mixed Voices

English version by
Deems Taylor and Kurt Schindler

Old Catalan Nativity Song
Harmonized by the
Rev. LLUIS ROMEU (Barcelona)

Allegretto con gioja (♩ = ♩)

Solo

SOPRANO

1. As De - cem-ber's fros - ty King Went his way un-will - ing, While the fra-grant hope of Spring Ev-'ry heart was fill - ing, Then with-
3. Guid-ed by the won-drous ray Came three wise men ho - ly, Where the Prince of Heav-en lay In a man-ger low - ly, Bring-ing

ALTO

p (hm)

TENOR I

p (hm)

TENOR II

p (hm)

BASS

p (hm)

Allegretto con gioja (♩ = ♩)

PIANO

p (For rehearsal only)

Copyright MCMXVIII by Oliver Ditson Company

in a gar-den fair Grew a blos-som won-drous rare From a rose-tree
Him, with joy un-told Frank-in-cense and myrrh and gold To the Ho-ly

fine, from a tree di-vine, From a rose, from a tree, from a rose-tree ten-der,
Child, to the Moth-er mild, To the Child, un-de-filed, in the arms of Ma-ry,

fp *fp*

fp *fp*

fp *fp*

fp *fp*

fp *fp*

Tutti *f*

Rich in vir-gin splen - - dor. 2. God the Fa-ther sent the night
Bless-ed Vir-gin Ma - - ry. 4. Praise the day with joy and mirth,

f *Tutti*

2. God the Fa-ther sent the night
4. Praise the day with joy and mirth,

f *Tutti*

2. God the Fa-ther sent the night
4. Praise the day with joy and mirth,

f *Tutti*

2. God the Fa-ther sent the night
4. Praise the day with joy and mirth,

f *Tutti*

2. God the Fa-ther sent the night
4. Praise the day with joy and mirth,

f

p *f*

Which this world en-shroud - - ed. Dark-ness fell, and veil'd the sight;
Love and ex-al-ta - - tion, When our Sa-viour came to earth,

p *f*

Which this world en-shroud - ed. Dark-ness fell, and veil'd the sight;
Love and ex-al-ta - - tion, When our Sa-viour came to earth,

p *f*

Which this world en-shroud - - ed. Dark-ness fell, and veil'd the sight;
Love and ex-al-ta - - tion, When our Sa-viour came to earth,

p *f*

Which this world en-shroud - ed. Dark-ness fell, and veil'd the sight;
Love and ex-al-ta - - tion, When our Sa-viour came to earth,

p *f*

Which this world en-shroud - ed. Dark-ness fell, and veil'd the sight;
Love and ex-al-ta - - tion, When our Sa-viour came to earth,

p *f*

p

Mor - tal eyes were cloud - ed Then at mid - night came a
Bring - ing man sal - va - - tion! Hum - ble though our gift may

p

Mor - tal eyes were cloud - ed. Then at mid - - night
Bring - ing man sal - va - tion! Hum-ble though our

p

Mor - tal eyes were cloud - - ed. Then at
Bring - ing man sal - va - - tion! Hum - ble

p

Mor - tal eyes were cloud - ed. Then at mid - - night
Bring - ing man sal - va - tion! Hum-ble though our

p

Mor - tal eyes were cloud - - ed. At mid - night
Bring - ing man sal - va - - tion! Though hum - ble

p

p

glow Nev - er seen on earth be - low: Came a star so
be, Come we now on bend - ed knee With a heart so

p

came a glow — Ne'er seen: — Came a star so
gift may be, — Come now — With a heart so

p

mid - night came a glow Nev - er seen be - low: Came a
though our gift may be, Come on bend - ed knee With a

p

came a glow — Nev - - er seen be - low: — Came a
gift may be, — Come on bend-ed knee — With a

came a glow Ne'er seen on
quite our gift may be, now

cresc.

white, came a star so bright, Oh, so white, oh, so bright was the star - light
pure, with a heart so true, With a pure, with a true, with a deep e -

cresc.

white, came a star so bright, Oh, so white, oh, so bright was the star - light
pure, with a heart so true, With a pure, with a true, with a deep e -

cresc.

star so white, came a star bright, Oh, so white, oh, so bright was the star-light
heart so pure, with a heart true, With a pure, with a true, with a deep e -

cresc.

star so white, camea star bright, Oh, so white, oh, so bright was the star-light
heart so pure, with a heart true, With a pure, with a true, with a deep e -

cresc.

earth be - - low, there came a star so bright - ly
come and kneel with hearts so fill'd with deep e -

cresc.

pp *rall.* *D.C.*

beam - ing, Ah!
mo - tion:

pp *rall.*

beam - ing, Midst the ra - diance gleam - ing.
mo - tion: All our heart's de - vo - - tion!

pp *rall.*

beam - ing, Ah!
mo - tion:

pp *rall.*

beam - ing, Ah!
mo - tion:

rall.

beam - ing, Ah!
mo - tion:

D.C.

pp *rall.*

Dedicated to the Choir of the Imperial Opera in Petrograd

THE NIGHTINGALE

For mixed voices

English version by
ane and Deems Taylor and K.S.

Words and Music by
PETER ILYITCH TCHAÏKOVSKY
Edited by Kurt Schindler

Rather slow (Andantino moderato)

OPRANO

ALTO

TENOR

f *(one voice)*

1. Far a-way the night - - in - gale now fli - - eth,
2. Fare ye well, O friends so dear, I needs must leave you,

BASS

Rather slow (Andantino moderato)

PIANO

f *(For rehearsal only)*

Note: The nightingale's farewell is a favorite theme among Russian folksongs, and exists in many different versions and melodies. Tchaïkovsky's setting is truly a quintessence of them all, and thus deserves to be considered as a typical folksong. K.S.

Quicker

pp

1. Far a-way the
2. Fare ye well, O

pp

1. Far a-way the
2. Fare ye well, O

pp (all)

Far a-way to dis-tant lands of sun - - light.
For the time to wing my flight has come now.

Far a-way the
Fare ye well, O

pp

1. Far a-way the
2. Fare ye well, O

Quicker

pp

Note: Can be transposed one tone higher for performance.

Copyright MCMXV by Oliver Ditson Company
International Copyright Secured

5-129-71105-6

pp

night-in-gale now fli - eth, Far a - way to dis-tant lands of
friends, I needs must leave you, For the time to wing my flight has

pp

night-in-gale now fli - eth, Far a - way to dis-tant lands of
friends, I needs must leave you, For the time to wing my flight has

pp

night-in-gale now fli - eth, Far a - way to dis-tant lands of
friends, I needs must leave you, For the time to wing my flight has

pp

night-in-gale now fli - eth, Far a - way to dis-tant lands of
friends, I needs must leave you, For the time to wing my flight has

pp

p

sun-light. 3. Thanks I give for all your love, for your ten-der kind-ness,
come now.

p

sun-light. 3. Thanks I give for all your love, for your ten-der kind-ness,
come now.

p

sun-light. 3. Thanks for all your ten-der kind-ness,
come now.

p

sun-light. 3. Thanks for all your ten-der kind-ness,
come now.

p

p *mf*

When the lit-tle night-in-gale you har-bor'd, Gave me free-dom for my

p *mf*

When the lit-tle night-in-gale you har-bor'd, Gave me free-dom for my

p *mf*

When the lit-tle night-in-gale you har-bor'd, Gave me free-dom for my

p *mf*

When the lit-tle night-in-gale you har-bor'd, Gave me free-dom for my

f *ff*

song af-ter night-fall, Nev-er wrought an-y e-vil to my

f *ff*

song af-ter night-fall, Nev-er wrought an-y e-vil to my

f *ff*

song af-ter night-fall, Nev-er wrought an-y e-vil to my

f *ff*

song af-ter night-fall, Nev-er wrought an-y e-vil to my

f *ff*

5-129-71105-5

chil - dren. Glad-ly would I tar - ry here long - er,

chil - dren. Glad-ly would I tar - ry here long - er,

chil - dren. Glad-ly would I tar - ry here long - er,

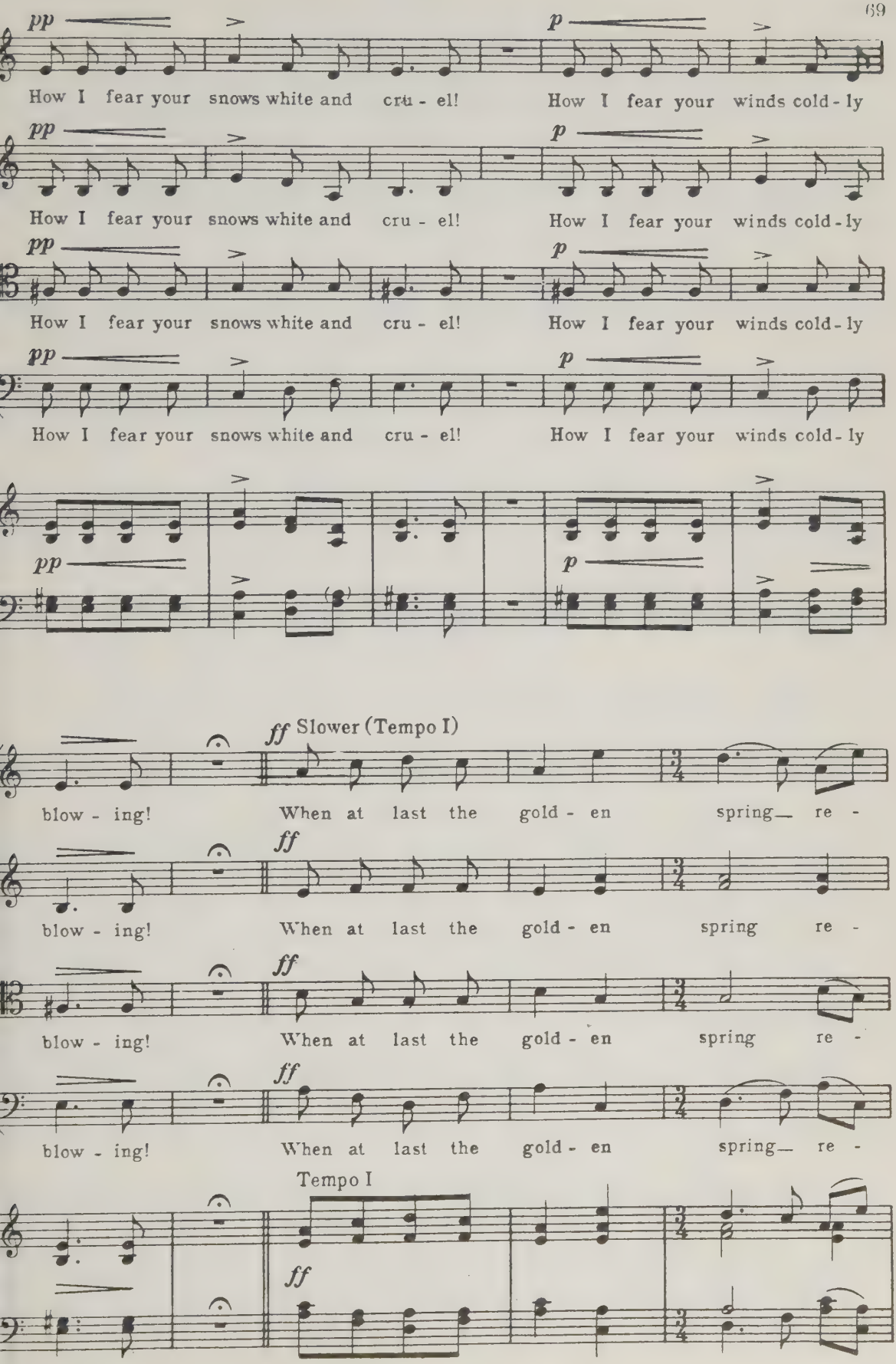
chil - dren. Glad-ly would I tar - - - ry here long - er,

But your win - ter night bit - ter - ly chills me.

But your win - ter night bit - ter - ly chills me.

But your win - ter night bit - ter - ly chills me.

But your win - ter night bit - ter - ly chills me.


pp
p
How I fear your snows white and cru - el! How I fear your winds cold - ly
ff Slower (Tempo I)
blow - ing! When at last the gold - en spring re -
Tempo I

ff

turn - - eth, I once more shall greet you with my

ff

turn - - eth, I once more shall greet you with my

ff

turn - - eth, I once more shall greet you with my

ff

turn - - eth, I once more shall greet you with my

ff

pp rit.

sing - ing! With a new song I shall greet you!

pp rit.

sing - ing! With a new song I shall greet you!

pp rit.

sing - ing! With a new song I shall greet you!

pp rit.

sing - ing! With a new song I shall greet you!

rit.

pp

5-129-71105-6

ADEW, SWEET AMARILLIS

From the first set of English Madrigals
for Three, Four, Five and Six Voices
(London 1598)

Edited by Norwood Hinkle

JOHN WILBYE (1574-1638)

Moderato

SOPRANO

A - dew, a - dew, a - dew, sweet Am - a -

ALTO

A - dew, a - dew, a -

TENOR

A - dew, sweet Am - a ril - lis! A -

BASS

A - dew, sweet Am - a - ril' -

Moderato (♩ = 88)

PIANO

(*For rehearsal only*)

ril - lis! A - dew, sweet Am - a - ril - lis! A - dew,

dew, sweet Am - a - ril - lis! A - dew, a - dew, a -

dew, sweet Am - a - ril - lis! A - dew, sweet Am - a - ril - lis! A -

lis! A - dew, sweet Am - a - ril - lis! A - dew, a -

Copyright MCMXXXII by Oliver Ditson Company

pp *mf*

a - dew, a - dew, sweet Am - a - ril - lis!

mf

dew, a - dew, a - dew, sweet Am - a - ril - lis!

mf

dew, a - dew, sweet Am - a - ril - - lis! For

mf

dew, a - dew, sweet Am - a - ril - - lis!

pp *mf*

p

For since to part, to part your will is.

p

For since to part, to part your will is.

p

since to part your will is.

p

For since to part your will is.

p

pp mf

O heav - y tyd - - ing,

pp mf p

O heav - y tyd - ing, Heere is for

pp mf

O heav - - y tyd - ing,

pp mf p

O heav - y tyd - - ing, Heere

pp p

p mf cresc.

Heere is for me no bid - ing: Yet once a-gaine, yet

mf cresc.

me heere is for me no bid - ing: Yet once, yet once a -

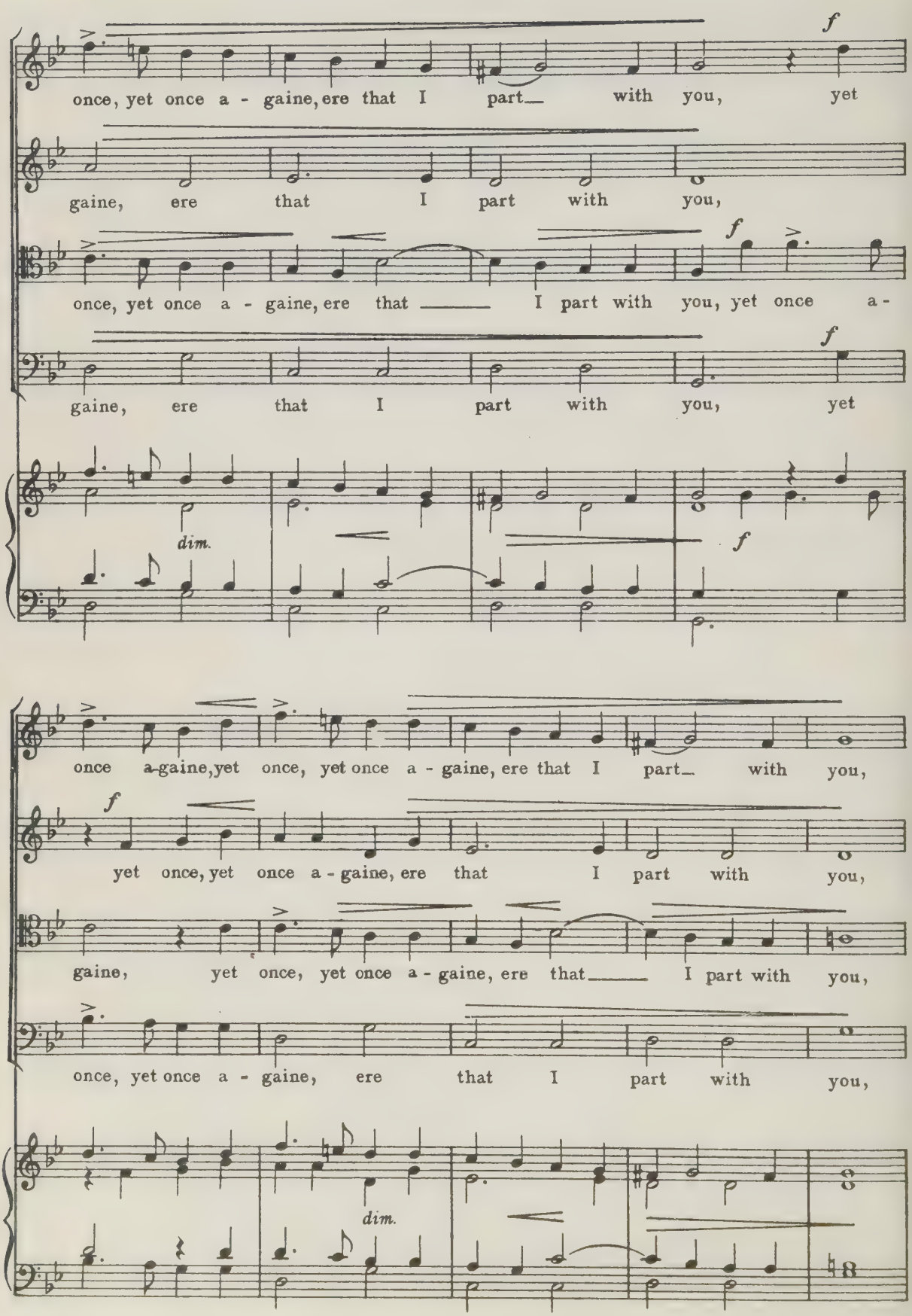
p mf cresc.

Heere is for me no bid - ing: Yet once a - gaine yet

mf cresc.

is for me no bid - ing: Yet once, yet once a -

mf cresc.


f
once, yet once a - gaine, ere that I part with you, yet
gaine, ere that I part with you,
once, yet once a - gaine, ere that I part with you, yet once a-
f
gaine, ere that I part with you, yet
dim.
f
once a-gaine, yet once, yet once a - gaine, ere that I part with you,
f
yet once, yet once a - gaine, ere that I part with you,
gaine, yet once, yet once a - gaine, ere that I part with you,
once, yet once a - gaine, ere that I part with you,
dim.

p mf p pp

Am-a-ril-lis, Am-a-ril-lis sweet, a - dew, a-dew, a-dew,

p p pp

Am-a-ril-lis, Am-a-ril-lis sweet, a - dew, a - dew, a-

p p pp

Am-a-ril-lis, Am-a-ril-lis sweet, a-dew, a - dew, a - dew, a-

p p pp

Am-a-ril-lis, Am-a-ril-lis sweet, a-dew, a - dew, a - dew, a-

p pp

poco cresc. pp

a-dew sweet Am-a-ril-lis, Am-a-ril-lis sweet, a - dew!

poco cresc. pp

dew, a-dew, sweet Am-a-ril-lis, Am-a-ril-lis sweet, a - dew!

poco cresc. pp

dew, a-dew, sweet Am-a-ril-lis, Am-a-ril-lis sweet, a-dew, a - dew!

poco cresc. pp

dew, a-dew, sweet Am-a-ril-lis, Am-a-ril-lis sweet, a-dew, a - dew!

poco cresc. pp

THE GIPSY

A. PUSHKIN
English version by
Jane and Deems Taylor and K.S.

Dance-Song for Mixed Voices

W. ZOLOTARIEFF, Op. 20, №6
Edited by Kurt Schindler

Allegro, ma non troppo

SOPRANO

1. Hear the lit - tle bells that tin - kle, Hear the lit - tle tam-bou-rine! Hear the lit - tle bells that tin - kle, Hear the rine! Hear the lit - tle bells that tin - kle! Hear! rine! Hear the lit - tle tin - kling bells! rine! Hear the lit - tle bells that tin - kle! Hear! rine!
2. Young and old now gath - er quick - ly, See the lit - tle gip - sy maid! See the gip - sy maid who dan - ces! Hear the maid! See the gip - sy maid who dan - ces! Hear! maid! See the dan - cing gip - sy maid, maid! See the gip - sy maid who dan - ces! Hear!

ALTO

1. Hear the lit - tle bells that tin - kle, Hear the lit-tle tam-bou-rine! Hear the lit - tle bells that tin - kle! Hear! rine! Hear the lit - tle bells that tin - kle! Hear! rine!
2. Young and old now gath - er quick - ly, See the lit-tle gip - sy maid! See the gip - sy maid who dan - ces! Hear! maid! See the gip - sy maid who dan - ces! Hear! maid! See the gip - sy maid who dan - ces! Hear!

TENOR

1. Hear the lit - tle bells that tin - kle, Hear the lit-tle tam-bou-rine! Hear the lit - tle bells that tin - kle! Hear! rine! Hear the lit - tle tin - kling bells! rine! Hear the lit - tle bells that tin - kle! Hear! rine!
2. Young and old now gath - er quick - ly, See the lit-tle gip - sy maid! See the gip - sy maid who dan - ces! Hear! maid! See the dan - cing gip - sy maid, maid! See the gip - sy maid who dan - ces! Hear! maid!

BASS

1. Hear the lit - tle bells that tin - kle, Hear the lit-tle tam-bou-rine! Hear the lit - tle bells that tin - kle! Hear! rine! Hear the lit - tle tin - kling bells! rine! Hear the lit - tle bells that tin - kle! Hear! rine!
2. Young and old now gath - er quick - ly, See the lit-tle gip - sy maid! See the gip - sy maid who dan - ces! Hear! maid! See the gip - sy maid who dan - ces! Hear! maid! See the gip - sy maid who dan - ces! Hear! maid!

Allegro, ma non troppo

PIANO

p (For rehearsal only)

sf *p* *sf* *sf* *sf* *sf* *p*

Copyright MCMXV by Oliver Ditson Company
International Copyright Secured

5-129-71106-

lit - tle tam-bou - rine! Come and see, old and young ones!
tam-bou-rine she plays! Hi! the mu - sic and dan - cing!

lit - tle tam-bou-rine! Come and see, old and young ones!
hear the tam-bou-rine! Hi! the mu - sic and dan - cing!

lit - tle tam-bou-rine! Come and see, old and young ones!
hear the tam-bou-rine! Hi! the mu - sic and dan - cing!

Tam-bou - rine! Hi! lju - li!
Tam-bou - rine!

Hi! the mu - sic is play - ing! Hi! the mu - sic,
Hi! the mu - sic and dan - cing!

Hi! lju - li! mu - sic is play - ing! Hi! the mu - sic,
Hi! lju - li! mu - sic and dan - cing!

Hi! lju - li! mu - sic is play - ing! Hi! the mu - sic,
Hi! lju - li! mu - sic and dan - cing!

Hi! lju - li! Hi! the mu - sic,

cresc.

5-129-71106-9

cresc. sf p cresc.

lju - - li, lju - li! Jol - ly sing - ing, lju - - li, lju - li!
Hi! the dan - cing,

sf p cresc.

lju - li, lju - li, lju - li! Jol - ly sing - ing, lju - li, lju - li, lju - li!
Hi! the dan - cing,

sf p cresc.

lju - li, lju - li, lju - li! Jol - ly sing - ing, lju - li, lju - li, lju - li!
Hi! the dan - cing,

sf p cresc.

lju - li, lju - li! Jol - ly sing - ing, lju - li, lju - li, lju - li!
Hi! the dan - cing,

sf p cresc.

f

See the gip - sy maid who dan - ces!

f

The gip - sy maid who dan - - ces!

f

See the gip - sy maid who dan - ces! Hear the

f

See the gip - sy maid who dan - ces! Hear the tam - bour - ine she

f

Hear the tam - bour - ine she plays!

Hear the tam - bour - ine she plays! *p* Hear the tam-bour-

tam-bour-ine she's play - ing! Hear the tam-bour - ine she plays! *p* Hear the tam-bour-

plays! Hear the tam-bour- ine!

p

p *cresc.*

Lju - - - li! Lju - - - li! she

cresc.

ine she plays! See the crim-son scarf she's wav- ing! See the crim - son

cresc.

ine she plays! See the crim- son scarf she's wav- ing! See the crim - son

p

Lju - - li! Lju - -

cresc.

sings, and lo! she waves her lit - tle crim-son scarf.

scarf she's wav - ing! Wild and wild - er is the song she sings.

Wild the song she sings.

scarf she's wav - ing! Wild and wild - er is her song. Hear the tam-bour-

li! Hear the tam-bour-

Ah! Lju - - - li, lju-

ine she plays, See the crim-son scarf she's wav - ing, See the crim-son

ine playing, See the crim-son scarf wav - ing, See the crim-son

cresc. sf p

li! lju - li, lju - li, lju - li, lju - li! "For - tune - tell - er,

cresc. sf p

scarf she's wav - ing! Wild and wild - er is her song: "For - tune - tell - er,

cresc. f

scarf she's wav - ing! Wild and wild - er is the song she sings:

cresc. sf p

cresc.

Lju - - li! Lju - - li, lju - li, lju -

cresc. cresc.

Gip - sy - dan - cer, All your ques - tions I will an - swer, Lo! I'll an - swer the

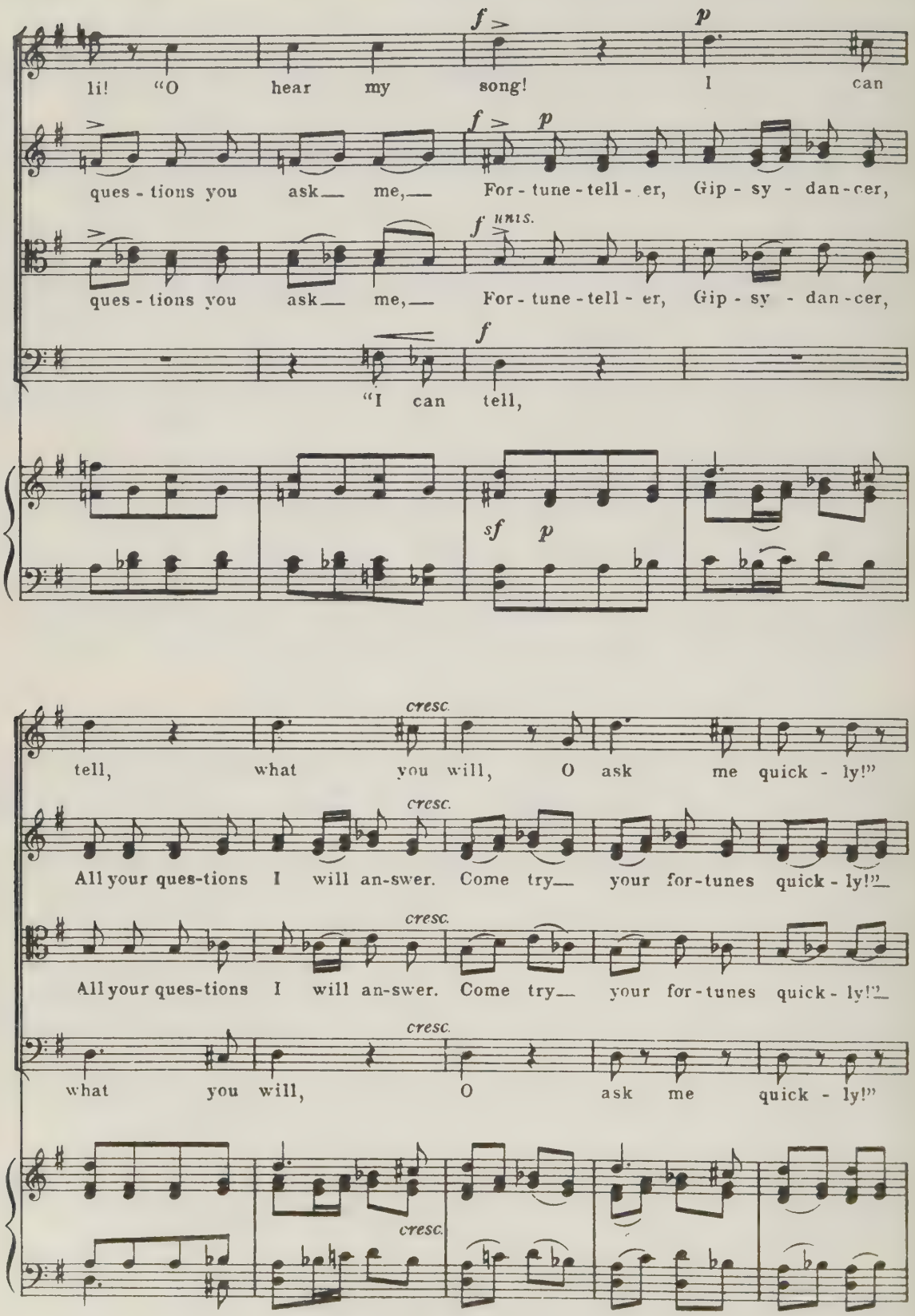
cresc.

Gip - sy - dan - cer, All your ques - tions I will an - swer, Lo! I'll an - swer the

p

Lju - - li!

cresc.


li! "O hear my song! I can
ques - tions you ask me, For - tune - tell - er, Gip - sy - dan - cer,
ques - tions you ask me, For - tune - tell - er, Gip - sy - dan - cer,
"I can tell,
tell, what you will, O ask me quick - ly!"
All your ques-tions I will an-swer. Come try your for-tunes quick - ly!"
All your ques-tions I will an-swer. Come try your for-tunes quick - ly!"
what you will, O ask me quick - ly!"
cresc.
unis.

sf p sf p

Hi! the mu - sic is play - ing! Come and see, old and

sf p sf p

Hi!— the— mu - sic is play - ing! Hi! lju - li!— Come, old and

sf p sf p

Hi!— the— mu - sic is play - ing! Hi! lju - li!— Come, old and

sf p p

Hi! lju - li! Hi,— lju - li! Hi,—

sf p sf p

sf p cresc. sf p cresc.

young ones! Hi! the mu-sic! lju - - li, lju - li! Hi! the dan-cing!

sf p sf p

young ones! Hi! the mu-sic! lju-li, lju-li, lju - li!— Hi! the dan-cing!

sf p cresc. sf p cresc.

young ones! Hi! the mu-sic! lju-li, lju-li, lju - li!— Hi! the dan-cing!

unis.

sf p sf p

lju - li! Hi! the mu-sic! lju - li, lju - li! Hi! the dan-cing!

sf p cresc. sf p cresc.

5-129-71106

lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li,

lju - li, lju - li, lju - li, lju - li, lju - li,

lju - li, lju - li, lju - li, lju - li, lju - li,

lju - li, lju - li, lju - li, lju - li, lju - li, lju - li,

lju - li, lju - li, lju - li, Hi - - - ya!

lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, Hi - ya!

lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, lju - li, Hi - ya!

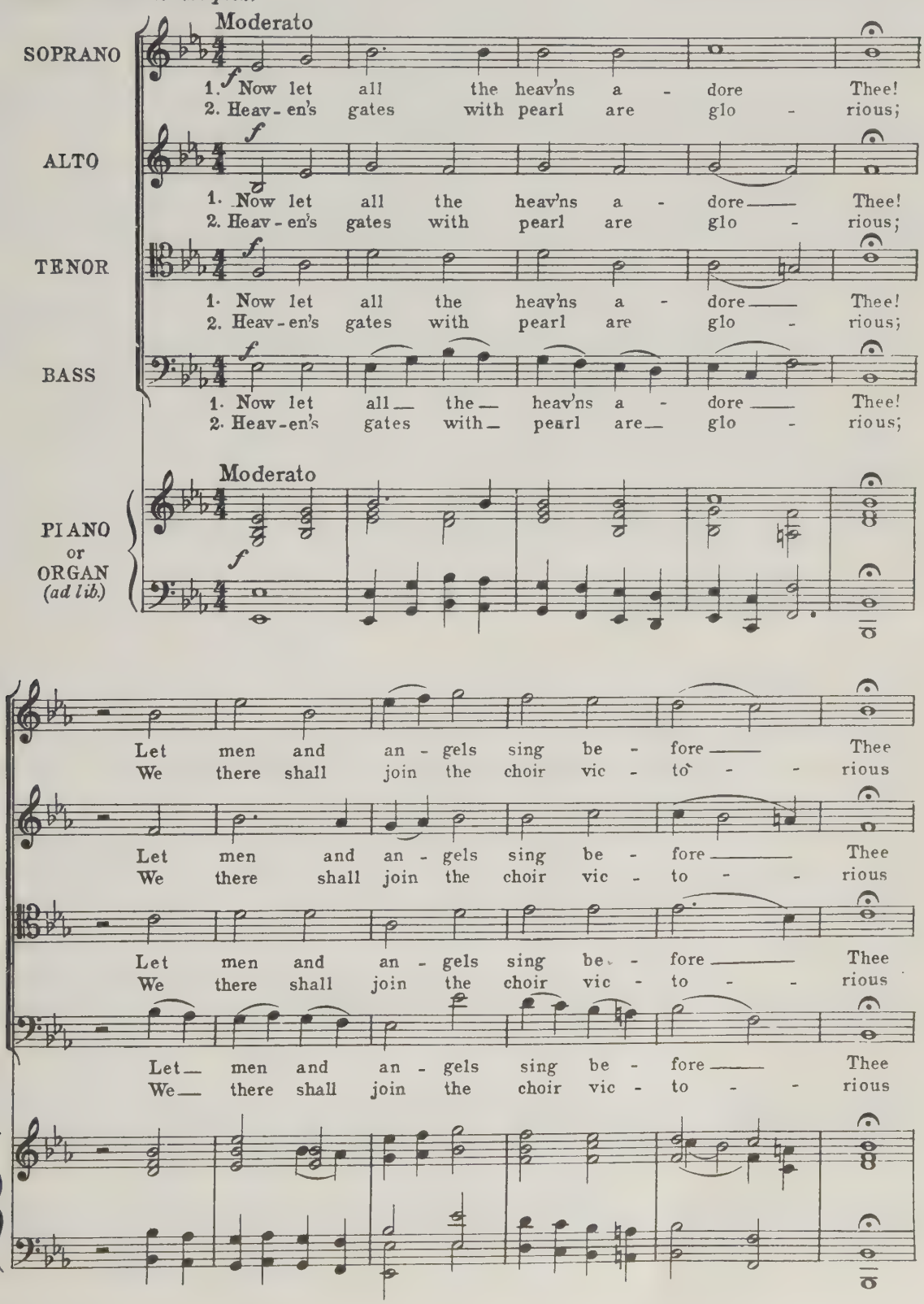
lju - li, lju - li, lju - li, lju - li, Hi - ya!

NOW LET ALL THE HEAVENS ADORE THEE

From the Cantata "Sleepers, Wake!"

PHILIPP NICOLAI (1556-1608)
English version by
Catherine Winkworth (adapted)

JOHANN SEBASTIAN BACH



With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.

With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.

With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.

With harp and cym - bal's clear - est tone!
Of an - gels cir - cling round Thy throne.

mp

3. Nor mor - tal eye hath seen, Nor mor - tal ear hath heard

mp

3. Nor mor - tal eye hath seen, Nor mor - tal ear hath heard

mp

3. Nor mor - tal eye hath seen, Nor mor-tal ear hath heard

mp

3. Nor mor - tal eye hath seen, Nor mor-tal ear hath heard

mp

cresc. *f*

The won - ders there; But we re - joice and

cresc. *f*

The won - ders there; But we re - joice and

cresc. *f*

The won - ders there; But we re - joice and

cresc. *f*

The won - ders there; But we re - joice and

cresc. *f*

ff

Thee a - dore, And sing Thy praise for ev - er - more.

ff

Thee a - dore, And sing Thy praise for ev - er - more.

ff

Thee a - dore, And sing Thy praise for ev - er - more.

ff

Thee a - dore, And sing Thy praise for ev - er - more.

ff

JESU, PRICELESS TREASURE

(Jesu, meine Freude)

I

JOHANN FRANCK, 1653
Translated by Catherine Winkworth, 1863

JOHANN CRÜGER
Praxis Pietatis, 1653
Harmonized by J. S. Bach

SOPRANO

p *cresc.*

Je-su, price-less treas - ure, Source of pur-est pleas - ure,

ALTO

p *cresc.*

Je-su, price-less treas - ure, Source of pur-est pleas - ure,

TENOR

p *cresc.*

Je-su, price-less treas - ure, Source of pur-est pleas - ure,

BASS

p *cresc.*

Je-su, price - less treas - ure, Source of pur-est pleas - ure,

PIANO

p (For rehearsal only) *cresc.*

f *p* *cresc.*

Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*

Tru-est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*

Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*

Tru - est friend to me; Ah, how long I've pant - ed, And my heart hath

f *p* *cresc.*

f *p*

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot - less Lamb,

f *p*

faint - ed, Thirst-ing, Lord, for Thee! Thine I am, O spot-less Lamb,

f *p*

faint - ed, Thirst - ing, Lord, for Thee! Thine I am, O spot - less Lamb,

f *p*

faint - ed, Thirst - ing, Lord, for Thee! Thine I am, O spot-less Lamb,

f *p*

pp

I will suf-fer nought to hide Thee, Nought I ask be - side Thee.

pp

I will suf - fer nought to hide Thee, Nought I ask be - side Thee.

pp

I will suf-fer nought to hide Thee, Nought I ask be - side Thee.

pp

I will suf - fer nought to hide Thee, Nought I ask be - side Thee.

pp

To the Dayton Westminster Choir
Dr. John Finley Williamson, Conductor

STEAL AWAY

For Mixed Voices – A cappella

NEGRO SPIRITUAL

Arranged by WILLIAM ARMS FISHER

Molto moderato

SOPRANO

mp *p*

Hm Steal a-way, steal a-way, Steal a-way to

ALTO

mp *p*

Hm Steal a-way, steal a-way, Steal a-way to

TENOR

mp *p*

Hm Steal a-way, steal a-way, Steal a-way to

BASS

p

Hm Steal a-way, steal a-way, Steal a-way to

Molto moderato

PIANO

mp (For rehearsal only) *p*

p *dim.*

Je sus! Steal a-way, steal a-way home, I ain't got long to stay here.

Je sus! Steal a-way, steal a-way home, I ain't got long to stay here.

Je sus! Steal a-way, steal a-way home, I ain't got long to stay here.

Je sus! Steal a-way, steal a-way home, I ain't got long to stay here.

p *dim.*

For edition with accompaniment, see №13,947.

Copyright MCMXXXII by Oliver Ditson Company
International Copyright Secured

f *poco accel.*

My Lord calls me; He calls me by the thun-der, The

f *poco accel.*

My Lord calls me; He calls me by the thun-der, The

f *poco accel.*

My Lord calls me; He calls me by the thun-der, The

f

My Lord calls me; the thun-der,

poco accel. *f* *sfz* *sfz*

cresc. *p* *meno mosso* *pp*

trum-pet sounds with-in-a my soul, I ain't got long to stay here.

cresc. *p* *meno mosso* *pp*

trum-pet sounds with-in-a my soul, I ain't got long to stay here.

cresc. *p* *meno mosso* *pp*

trum-pet sounds with-in-a my soul, I ain't got long to stay here.

cresc. *p* *meno mosso* *pp*

trum-pet sounds with-in-a my soul, I ain't got long to stay here.

meno mosso

cresc. *p* *pp*

p Solo

Hm Steal a-way, steal a-way, Steal a-way to

p pp

Hm Hm Hm

p pp

Hm Hm Hm

p pp

Hm Hm Hm

mp pp

pp pp dim. e rit.

Je-sus! Steal a-way, steal a-way home, I ain't got long to stay here.

ppp pp dim. e rit.

Hm Hm

ppp pp dim. e rit.

Hm Hm

ppp pp dim. e rit.

Hm Hm

ppp dim. e rit.

poco accel.

(2.) Poor sin - ner stands a - trem - bling;
3. He calls me by the light - ning; The

poco accel.

(2.) Poor sin - ner stands a - trem-bling, a-trem - bling;
3. He calls me by the light-ning, the light-ning; The

f

(2.) Green trees are bend - ing, a - trem - bling;
3. My Lord_ calls me, the light-ning;

f

(2.) Green trees are bend - ing, a - trem - bling;
3. My Lord_ calls me, the light-ning;

poco accel.

f

cresc. p e rit. pp

trum-pet sounds with - in - a my soul, I ain't got long to stay here.

cresc. p e rit. pp

trum-pet sounds with - in - a my soul, I ain't got long to stay here.

cresc. p e rit. pp

trum-pet sounds with - in - a my soul, I ain't got long to stay here.

cresc. p e rit. pp

trum-pet sounds with - in - a my soul, I ain't got long to stay here.

rit.

cresc. p pp

Solo *pp*

Steal a - way, steal a - way, Steal a - way to Je - sus!

Solo *pp*

Steal a - way,— steal a - way,— Steal a - way to Je - sus!

Solo *pp*

Steal a - way, steal a - way, Steal a - way to Je - sus!

Solo *pp*

Steal— a - way,— steal— a - way,— Steal a - way to Je - sus!

ppp

mp tutti *pp* *rit.* *ppp* D.S.

Steal a - way, steal a - way home, I ain't got long to stay here.

mp tutti *pp* *rit.* *ppp*

Steal a - way,— steal a - way home, I ain't got long to stay here.

mp tutti *pp* *rit.* *ppp*

Steal a - way,— steal a - way home, I ain't got long— to stay here.

mp tutti *pp* *rit.* *ppp*

Steal— a - way,— steal a - way home, I ain't got long to stay here.

mp *pp* *rit.* *ppp* D.S.

(For a third verse D. S. al Fine)

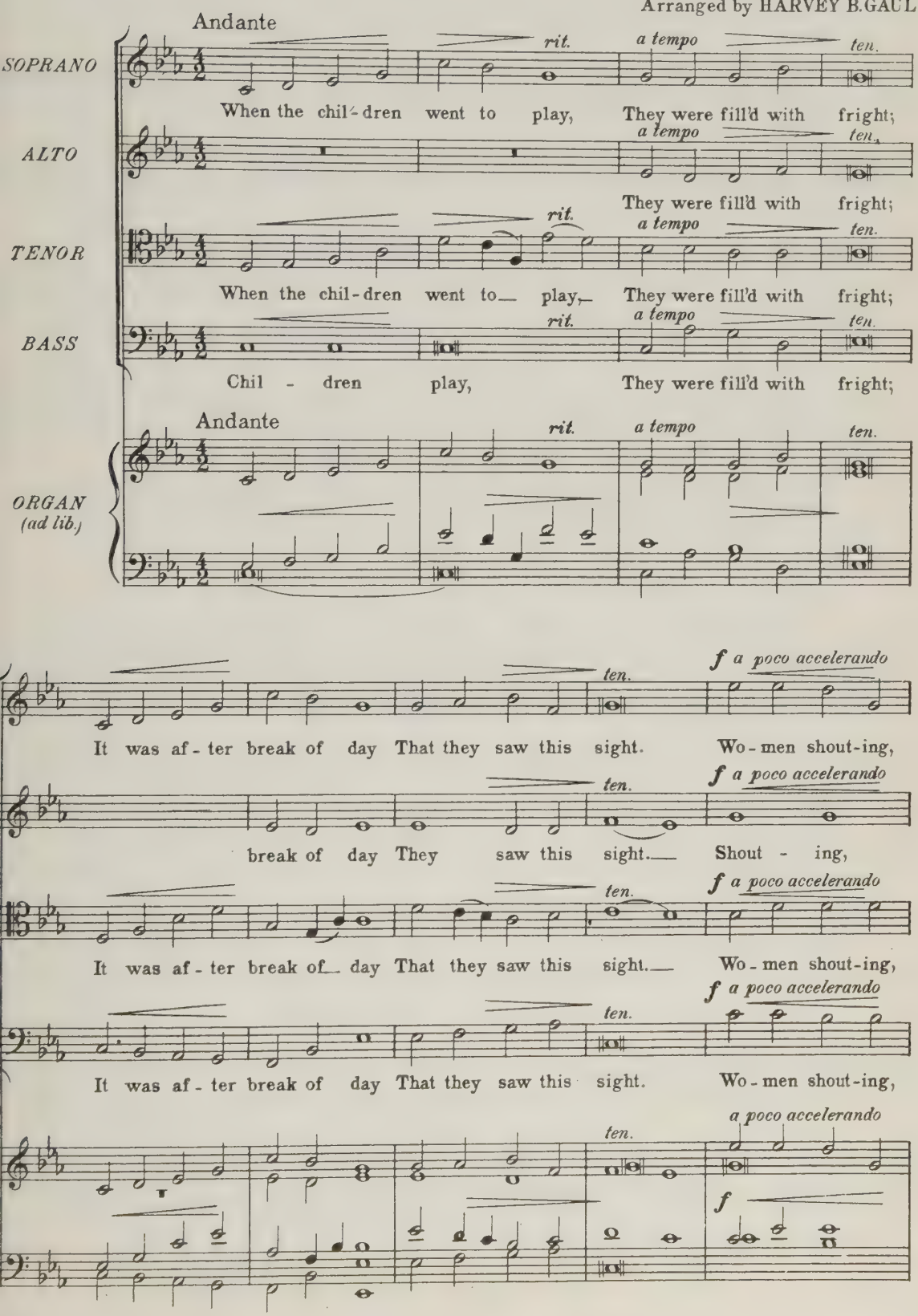
VICTORY

(When the Children went to play)

EASTER CAROL FOR MIXED VOICES

Old Alsatian Easter Carol

Arranged by HARVEY B. GAUL



Copyright MCMXVI by Oliver Ditson Company

5-135-71384-3

ff accelerando *fff*

"He is ris'n," Christ has burst from out his pris'n. Vic - to - ry! Vic - to - ry!

ff accelerando *fff*

"He is ris'n," Christ has burst from out his pris'n. Vic - to - ry! Vic - to - ry!

ff accelerando *fff*

"He is ris'n," Christ has burst from out his pris'n. Vic - to - ry! Vic - to - ry!

ff accelerando *fff*

"He is ris'n," Christ has burst from out his pris'n. Vic - to - ry! Vic - to - ry!

accelerando

ff *fff*

Con vigoroso

ten.

Chil - dren all come join the throng, Bid your fright be - gone; Sing with Ma - ry,

ten.

Chil - dren all come join the throng, Bid your fright be - gone; Sing with Ma - ry,

ten.

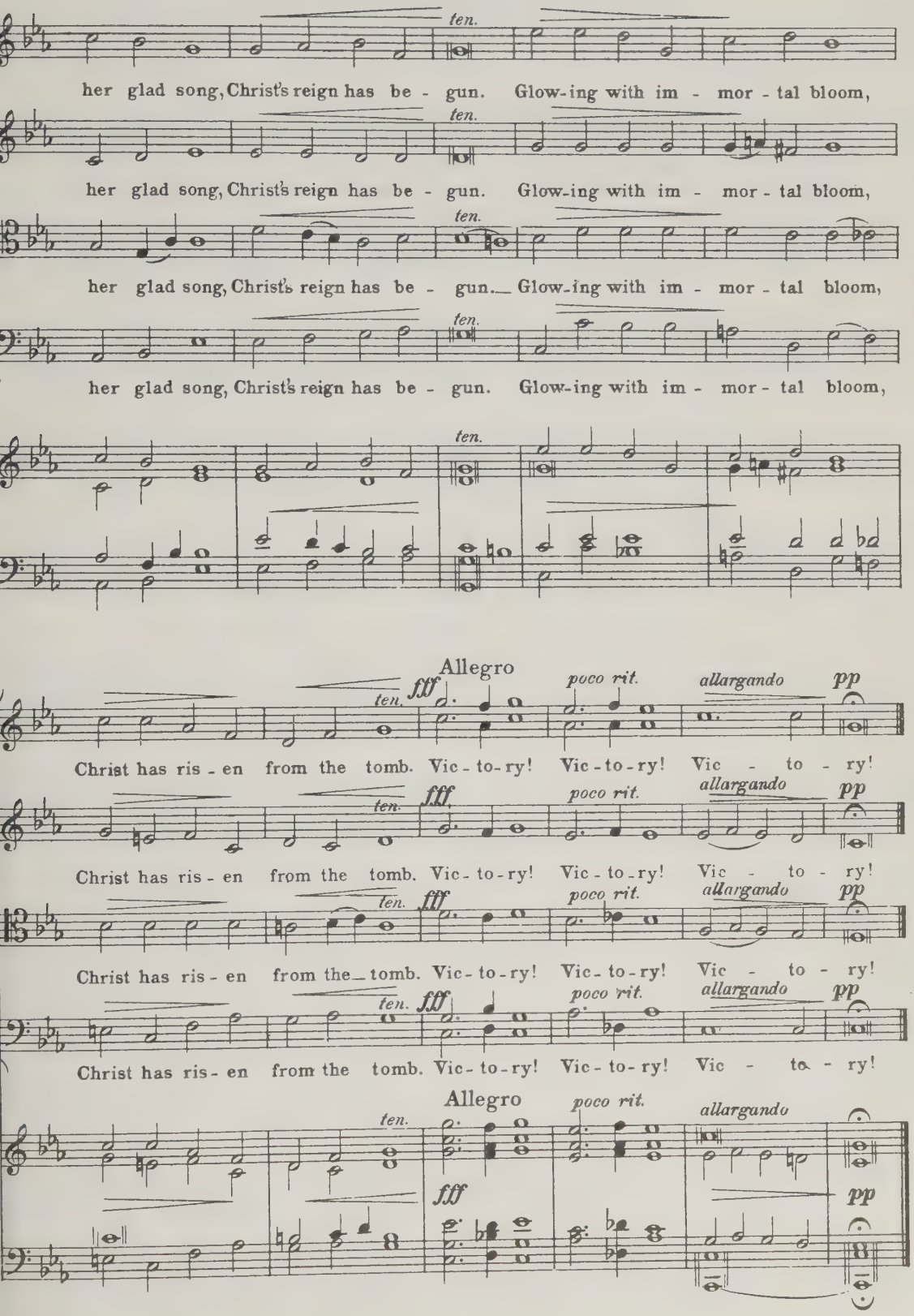
Chil - dren all come join the throng, Bid your fright be - gone; Sing

ten.

Chil - dren all come join the throng, Bid your fright be - gone; Sing with Ma - ry,

Con vigoroso

ten.


ten.
her glad song, Christ's reign has be - gun. Glow-ing with im - mor - tal bloom,
her glad song, Christ's reign has be - gun. Glow-ing with im - mor - tal bloom,
her glad song, Christ's reign has be - gun. Glow-ing with im - mor - tal bloom,
her glad song, Christ's reign has be - gun. Glow-ing with im - mor - tal bloom,
Allegro
fff
poco rit.
allargando
pp
Christ has ris - en from the tomb. Vic - to - ry! Vic - to - ry! Vic - to - ry!
Christ has ris - en from the tomb. Vic - to - ry! Vic - to - ry! Vic - to - ry!
Christ has ris - en from the tomb. Vic - to - ry! Vic - to - ry! Vic - to - ry!
Christ has ris - en from the tomb. Vic - to - ry! Vic - to - ry! Vic - to - ry!
Allegro

To Julian Williams
and the Choir of St. Stephens Church, Sewickley, Pa.

ALLELUIA! CHRIST IS RISEN

Easter Song of Little Russia

For Mixed Voices

English version by Harvey Gaul

ANDRÉ KOPOLYOFF
Arranged by Harvey Gaul

Moderato

SOPRANO — *pp sempre staccato* — *ten.*
Ice has gone from all the riv - ers, Cy-press trees be-gin to bloom;

ALTO — *pp sempre staccato* — *ten.*
Ice has gone from all the riv - ers, Cy-press trees be-gin to bloom;

TENOR — *pp sempre staccato* — *ten.*
Ice has gone from all the riv - ers, Cy-press trees be-gin to bloom;

BASS — *pp sempre staccato* — *ten.*
Ice has gone from all the riv - ers, Cy-press trees be-gin to bloom;

Moderato

ORGAN or PIANO — *pp sempre staccato* — *ten.*
pp — *Accompaniment ad lib.* — *ten.*

mf — *ten.*
Now the wood-dove coos his spring song, Gone the days of dark and gloom.

mf — *ten.*
Now the wood-dove coos his spring song, Gone the days of dark and gloom.

mf — *ten.*
Now the wood-dove coos his spring song, Gone the days of dark and gloom.

mf — *ten.*
Now the wood-dove coos his spring song, Gone the days of dark and gloom.

mf — *ten.*

mf — *ten.*

In the Greek Church, the customary salutation among the simpler people on Easter Day is "Christ is risen. He is risen indeed."

Copyright MCMXXVII by Oliver Ditson Company

f

Peas-ants in the field are plant-ing, Sing-ing as they drop the seed:

f

Peas-ants in the field are plant-ing, Sing-ing as they drop the seed:

f

Peas-ants in the field are plant-ing, Sing-ing as they drop the seed:

f

Peas-ants in the field are plant-ing, Sing-ing as they drop the seed:

f

accelerando *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

accelerando *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

accelerando *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

accelerando *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

accelerando

ff *portamento*

ff *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in-deed!

ff *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in-deed!

ff *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in-deed!

ff *ff* *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in-deed!

ff *ff* *portamento*

Tempo I

sempre staccato *pp* *ten.*

On the steppes the flow'rs are gleam - ing, Win - ter's wheat is cool and green,

sempre staccato *pp* *ten.*

On the steppes the flow'rs are gleam - ing, Win - ter's wheat is cool and green,

sempre staccato *pp* *ten.*

On the steppes the flow'rs are gleam - ing, Win - ter's wheat is cool and green,

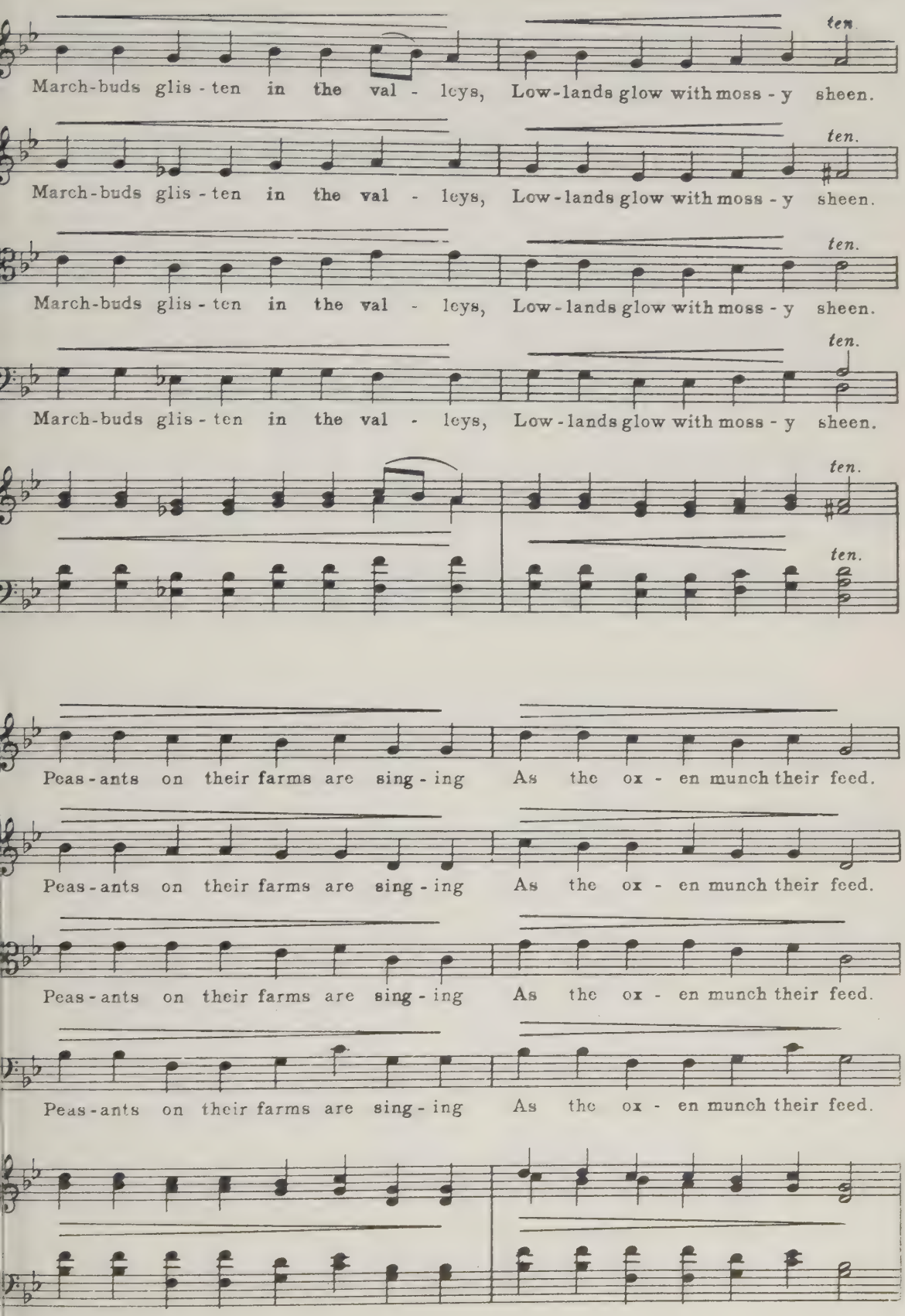
sempre staccato *pp* *ten.*

On the steppes the flow'rs are gleam - ing, Win - ter's wheat is cool and green,

Tempo I

sempre staccato *ten.*

pp *ten.*


ten.
March-buds glis - ten in the val - leys, Low-lands glow with moss - y sheen.
ten.
March-buds glis - ten in the val - leys, Low-lands glow with moss - y sheen.
ten.
March-buds glis - ten in the val - leys, Low-lands glow with moss - y sheen.
ten.
March-buds glis - ten in the val - leys, Low-lands glow with moss - y sheen.
ten.
ten.
Peas - ants on their farms are sing - ing As the ox - en munch their feed.
Peas - ants on their farms are sing - ing As the ox - en munch their feed.
Peas - ants on their farms are sing - ing As the ox - en munch their feed.
Peas - ants on their farms are sing - ing As the ox - en munch their feed.

ff poco accelerando — *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff poco accelerando — *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff poco accelerando — *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff poco accelerando — *portamento*

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff poco accelerando — *ff* — *portamento*

ff

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

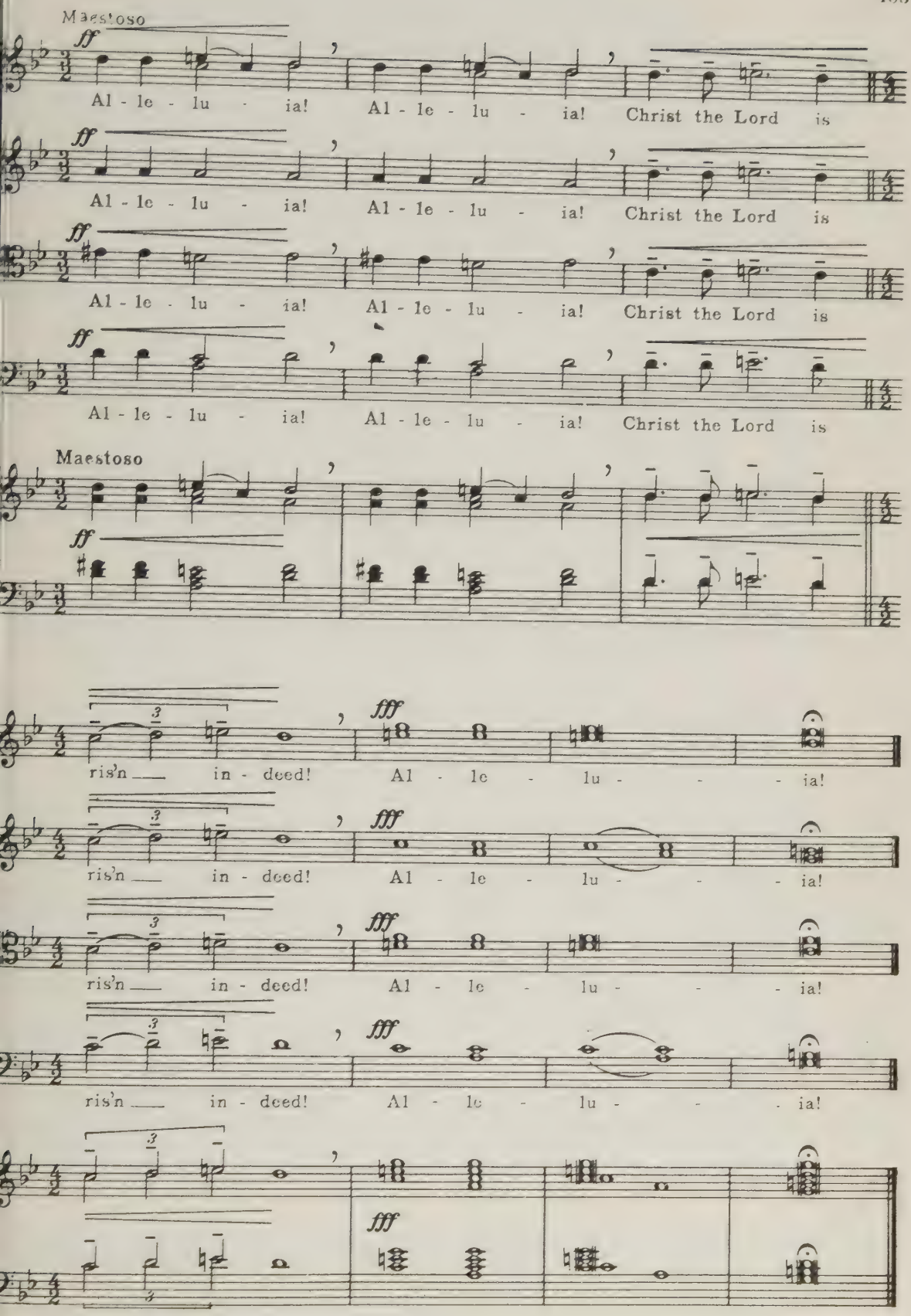
ff

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff

Al - le - lu - ia! Christ is ris - en, Christ the Lord is ris'n in - deed!

ff


Maestoso
ff
Al - le - lu - ia! Al - le - lu - ia! Christ the Lord is
Al - le - lu - ia! Al - le - lu - ia! Christ the Lord is
Al - le - lu - ia! Al - le - lu - ia! Christ the Lord is
Al - le - lu - ia! Al - le - lu - ia! Christ the Lord is
Maestoso
ff
fff
ris'n in - deed! Al - le - lu - - - ia!
ris'n in - deed! Al - le - lu - - - ia!
ris'n in - deed! Al - le - lu - - - ia!
ris'n in - deed! Al - le - lu - - - ia!

JESU DULCIS MEMORIA
(JESU, ONLY TO THINK OF THEE)

(Hymn for Mixed Voices)

St. Bernard of Clairvaux (1091-1153)
The English words translated and adapted by Winfred Douglas

THOMAS LUDOVICUS VICTORIA
Edited by Kurt Schindler

Larghetto espressivo

SOPRANO — *p*
Je - su dul - - cis me - - mo -
Je - su, on - - ly to think

ALTO — *p*
Je - - - su dul - cis me - mo -
Je - - - su, on - ly to think

TENOR — *p*
Je - su dul - cis me - mo - - -
Je - su, on - ly to think

BASS — *p*
Je - su dul - cis me - - -
Je - su, on - ly to

Larghetto espressivo

ACCOMP. — *p (For rehearsal only)*

mp *cresc.*
- ri - a, Dans ve - ra, ve - - ra cor - - di
of Thee Doth give heart's dear - - est, dear - - est

mp *cresc.* *mf*
- ri - a, Dans ve - ra cor - - di gau -
of Thee Doth give heart's dear - - est joy

mp *cresc.*
- ri - a, Dans ve - - ra cor - - di
of Thee Doth give heart's dear - - est

mp *cresc.*
mo - ri - a, Dans ve - ra cor - - di gau - - di -
think of Thee Doth give heart's dear - - est joy to

mp *cresc.*

Copyright MCMXIX by Oliver Ditson Company

mf *f*

gau - - - - - di - a, gau - - - - - - di - a:
joy *to me, heart's dear-est joy to me;*

f

- - - - - di - a, gau - - - - di - a:
to me, joy to me;

mf *f*

gau - - - di - a, cor - - - di gau - di - a:
joy to me, heart's dear-est joy to me;

mf *f*

a, ve - - ra cor - - di gau - - di - a:
me, give heart's dear - - est joy to me;

mf *f*

p

Sed su-per mel et o - - - mni - a,
But more than all things ho - - - ney - sweet,

p *mf*

Sed su - - per mel et o - - - mni - a, su -
But more than all things ho - - - ney-sweet, more

p *mf*

Sed su - - per mel et o - - - mni - a, su -
But more than all things ho - - - ney - sweet, more

p

Sed su-per mel et o - mni - - - a,
But more than all things ho - ney - - - sweet,

p *mf*

mf *mp*

su - per mel et o - mni - a, E - jus dul - cis
more than all things ho - ney - sweet Would be Thy ver -

mp

- - per mel et o - mni - a, E - jus dul - -
than all things ho - ney - sweet Would be Thy

mp

per mel et o - mni - a, E - jus
than all things ho - ney - sweet Would be

mf *mp*

et o - mni - a, E -
all things ho - ney - sweet Would

mp

pp

præ - sen - - - ti - a, dul - cis præ - sen - ti - a.
y self to meet, Thy ver - y self to meet.

pp

cis præ - sen - ti - a, dul - cis præ - sen - ti - a.
ver - y self to meet, Thy ver - y self to meet.

pp espr.

dul - cis præ - sen - - ti - a, dul - cis præ - sen - ti - a.
Thy ver - y self to meet, Thy ver - y self to meet.

pp

jus dul - cis præ - sen - - - ti - a.
be Thy ver - y self to meet.

pp

ADORAMUS TE CHRISTE

Unaccompanied Motet for Four Voices

GIOVANNI P. da PALESTRINA
(1514 - 1594)

SOPRANO
p
A - do - ra - mus te Chris - -

ALTO
p
A - do - ra - mus te Chris - -

TENOR
p
A - do - ra - mus te Chris - - -

BASS
p
A - do - ra - mus te Chris - -

ORGAN
p (*For rehearsal only*)

cresc.
te, et be - ne - di - ci - mus ti - - -

cresc.
te, et be - ne - di - ci - mus ti - - -

cresc.
te, et be - ne - di - ci - mus ti - - -

cresc.
te, et be - ne - di - ci - mus ti - - -

cresc.

mf

- - - bi, qui - a per sanc - tam cru - cem

mf

- - - bi, qui - a per sanc - tam cru - cem

mf

bi, qui - a per sanc - tam cru - cem

mf

- - - - bi,

mf

tu - am, qui - a per sanc-tam cru - cem tu - - -

tu - am, qui - a per sanc-tam cru - cem tu - - - - -

tu - am, qui a per sanc - tam cru -

qui - a per sanc - tam cru - cem, cru - - - cem

- - - am, re - de - mis - - ti mun -

am, re - de - mis - ti mun - dum

- cem tu - am, re - de - mis - ti mun - -

tu - - am,

- - dum, re - de - mis - ti mun - dum, qui-

re - de - mis - - ti mun - dum, qui-

dum, re - de - mi - ti mun - - - dum, qui-

re - de - mis - - ti mun - - dum, qui-

a per sanc - tam cru - cem tu - am re - de - mis - ti mun-

a per sanc - tam cru - cem tu - am re - de - mis - ti

a per sanc - tam cru - cem tu - - am re - de - mis - ti

a per sanc - tam cru - cem tu - am re - de - mis - ti mun-

- - dum, mi - se - re - - re no - bis.

mun - - dum, mi - se - re - - re no - bis.

mun - - dum, mi - se - re - re no - bis

- - - dum, mi - se - re - - re no - bis.

O BONE JESU

MIXED VOICES

GIOVANNI P. da PALESTRINA (1514-1594)
Arranged by Hans Harthan

Adagio

SOPRANO

pp O bo - ne Je - su, *mf* mi - se -

ALTO

mf mi - se -

TENOR

pp O bo - ne Je - - su, *mf* mi - se -

BASS

pp O bo - ne Je - su, *mf* mi - se

Adagio

ACCOMP.

pp (For rehearsal only) *mf*

pp re - re no - bis, *p* qui - a tu cre - a - sti

pp re - re no - bis, *p* qui - a tu cre - a - sti

pp - re - re no - bis, *p* qui - a tu cre - a - sti

pp re - re no - bis, *p* qui - a tu cre - a - sti

pp *p*

Copyright MCMV by Oliver Ditson Company
Renewed MCMXXXIII by Hans Harthan, and assigned to Oliver Ditson Company

5-8-65203 - 2

mf f

nos, tu re - de - mi - sti nos, san - gui -

mf f

nos, tu re - de - mi - sti nos, san - gui -

mf f

nos, tu re - de - mi - sti nos, san - gui -

mf f

nos, tu re - de - mi - sti nos, san - gui -

mf f

dim. rit. pp

ne tu - o pre - ti - o - si - - ssi - mo.

rit.

ne tu - o pre - ti - o - si - ssi - mo.

dim. rit. pp

ne tu - o pre - ti - o - si - ssi - mo.

dim. rit. pp

ne tu - o pre - ti - o - si - ssi - mo.

dim. rit. pp

AVE MARIA

Motet for Mixed Voices

Edited by Norwood Hinkle

SERGE RACHMANINOFF, Op. 37, №6

Moderato, ben sostenuto

SOPRANO

p

Hail, O moth - er Ma - ry, pure and
A - ve, a - ve, Ma - ri - a, gra - ti - a

ALTO

p

Hail, O moth - er Ma - ry, pure and
A - ve, a - ve, Ma - ri - a, gra - ti - a

TENOR

p

Hail, O moth - er Ma - ry, pure and
A - ve, a - ve, Ma - ri - a, gra - ti - a

BASS

p

Hail, O moth - er Ma - ry, pure and
A - ve, a - ve, Ma - ri - a, gra - ti - a

Moderato, ben sostenuto

PIANO

p
(For rehearsal only)

ho - ly O Ma - ry full of
ple - na, Ma - ri - a gra - - - - ti - a

ho - ly O Ma - ry full of
ple - na, Ma - ri - a gra - - - - ti - a

ho - ly O Ma - ry full of
ple - na, Ma - ri - a gra - - - - ti - a

ho - ly O Ma - ry full of
ple - na, Ma - ri - a gra - - - - ti - a

Copyright MCMXXXII, by Oliver Ditson Company, Inc.

grace, our Lord is with
ple - na, Do - mi - nus te -

grace, our Lord is with
ple - na, Do - mi - nus te -

grace, our Lord is with
ple - na, Do - mi - nus te -

grace, our Lord is with
ple - na, Do - mi - nus te -

p dolce

thee, Ho - - ly Ma - ry Moth - er of
cum, San - - cta Ma - ri - a, Ma - ter De -

mp

thee, bless-ed art thou a - mong wo - - men
cum, et be - ne di - cta tu in mu - li - e - ri - bus,

p dolce

thee, Ho - - ly Ma - ry Moth - er of
cum, San - - cta Ma - ri - a, Ma - ter De -

thee,
cum,

p

mp

God, ho - - ly Ma - ry full of
i, *O* - - *ra* *pro* *no* - *bis* *pec* -

ff

and bless-ed, bless-ed is thy Son Je - sus. O
et *be* - *ne* - *di* - *ctus* *fru* - *ctus* *ven-tris* *tu-i* *Je* - *sus.* *O*

mp

God, ho - - ly Ma - ry full of
i, *O* - - *ra* *pro* *no* - *bis* *pec* -

ff

O
O -

ff

grace, O pray for us
ca - - *to* - *ri* - *bus* *nunc*

pray, O pray for us O pray for
ra *pro* *no* - - *bis* *pec* - *ca* - *to* - *ri*

ff

grace O pray for us
ca - - *to* - *ri* - *bus* *nunc*

pray, O pray for us, O pray for
ra *pro* *no* - - *bis* *pec* - *ca* - *to* - *ri*

ff

p

now and ev - - er,
et in ho - - ra

mf

us, for us now and ev - - - -
bus nunc et in ho - - - -

p *p*

now and ev - er, now and ev -
et in ho - ra mor - tis nos -

us now and ev - - - -
bus nunc et in ho

mf *p*

now and ev - er. A - men.
mor - tis nos - trae. A - men.

pp

er, now and ev - er. A - men.
ra mor - tis nos - trae. A - men.

pp

er, now and ev - er. A - men.
trae, mor - tis nos - trae. A - men.

pp

er, now and ev - er. A - men.
ra mor - tis nos - trae. A - men.

pp

O MORN OF BEAUTY

Easter Anthem for Mixed Voices, six-part

(A cappella)

Text by H. A. M.

Arranged from *Finlandia.*—Sibelius
by H. ALEXANDER MATTHEWS

Andante tranquillo

SOPRANO

p

O morn of beau - ty, morn of glad - ness!

ALTO

p

O morn of beau - ty, morn of glad - ness!

TENOR

p

O morn of beau - ty, morn of glad - ness!

BASS

p

O morn of beau - ty, morn of glad - ness!

Andante tranquillo

PIANO

p

(For rehearsal only)

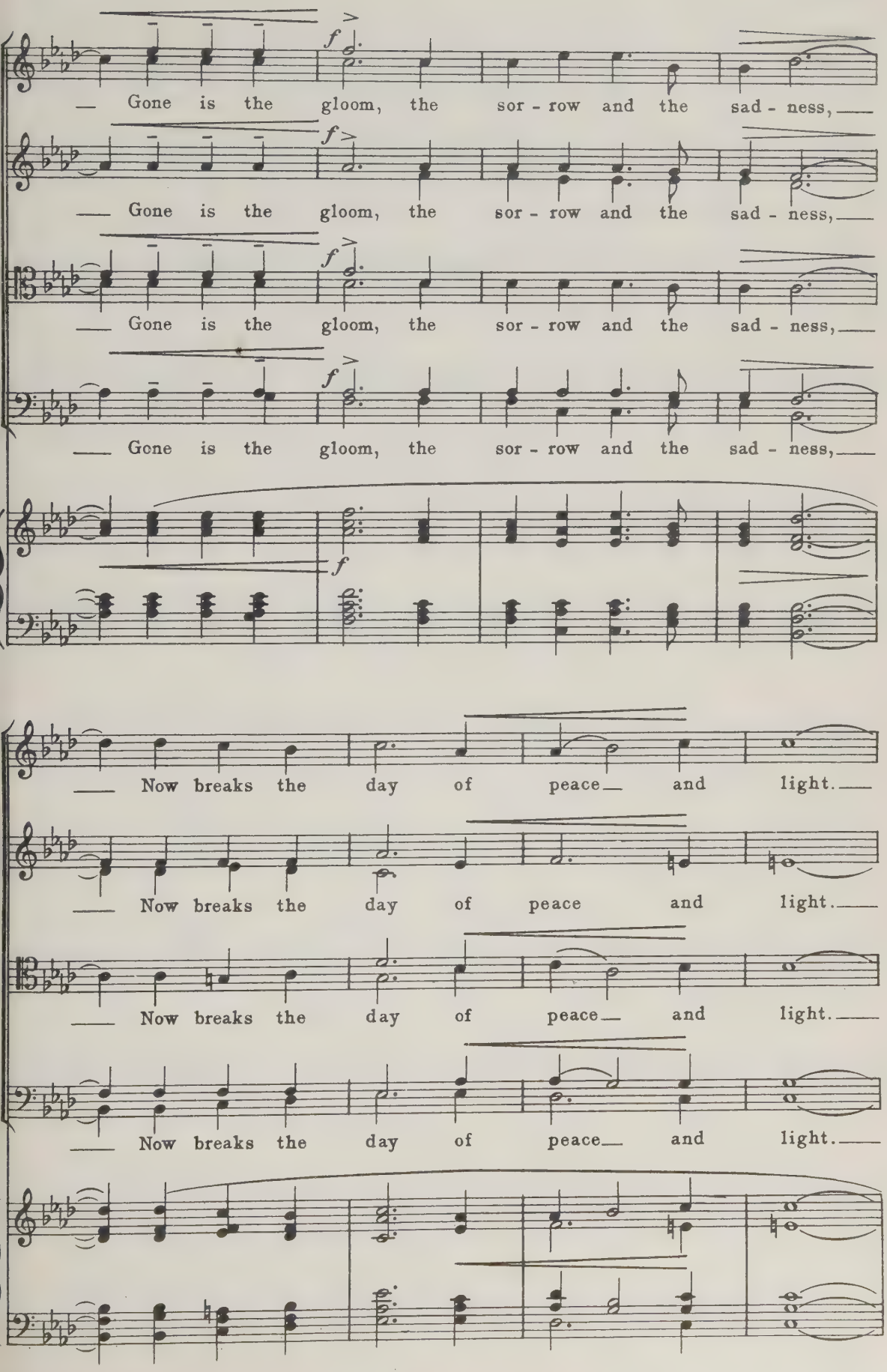
A - wak - 'ning joy, dis - pell - ing shades of night,

A - wak - 'ning joy, dis - pell - ing shades of night,

A - wak - 'ning joy, dis - pell - ing shades of night,

A - wak - 'ning joy, dis - pell - ing shades of night,

Copyright MCMXXXI by Oliver Ditson Company


f
Gone is the gloom, the sor - row and the sad - ness,
Gone is the gloom, the sor - row and the sad - ness,
Gone is the gloom, the sor - row and the sad - ness,
Gone is the gloom, the sor - row and the sad - ness,
f
Now breaks the day of peace and light.
Now breaks the day of peace and light.
Now breaks the day of peace and light.
Now breaks the day of peace and light.

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

f *p rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

f *p rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

f *p rit.* *pp*

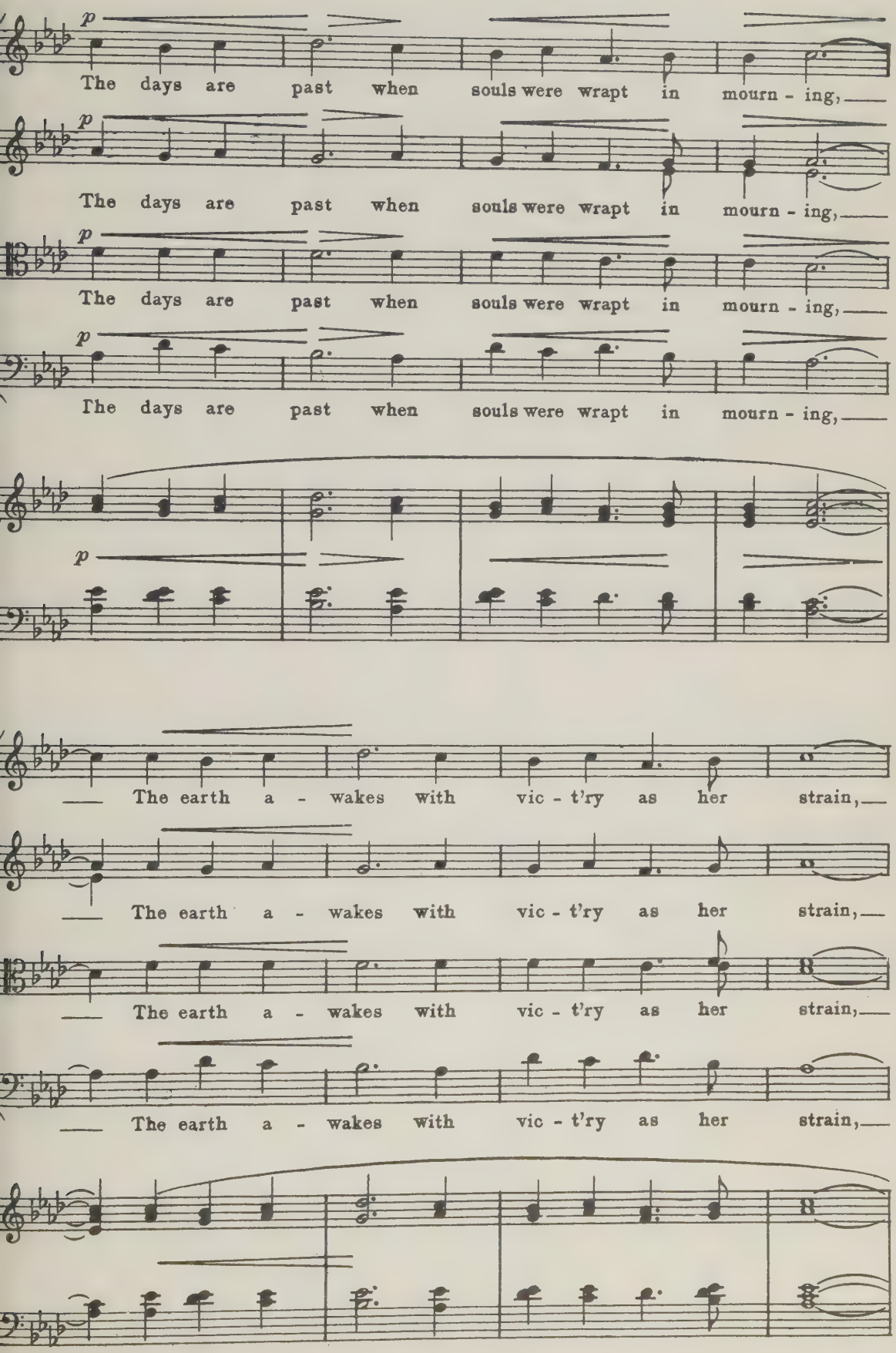
Sing al - le - lu - ia, al - le - lu - ia!

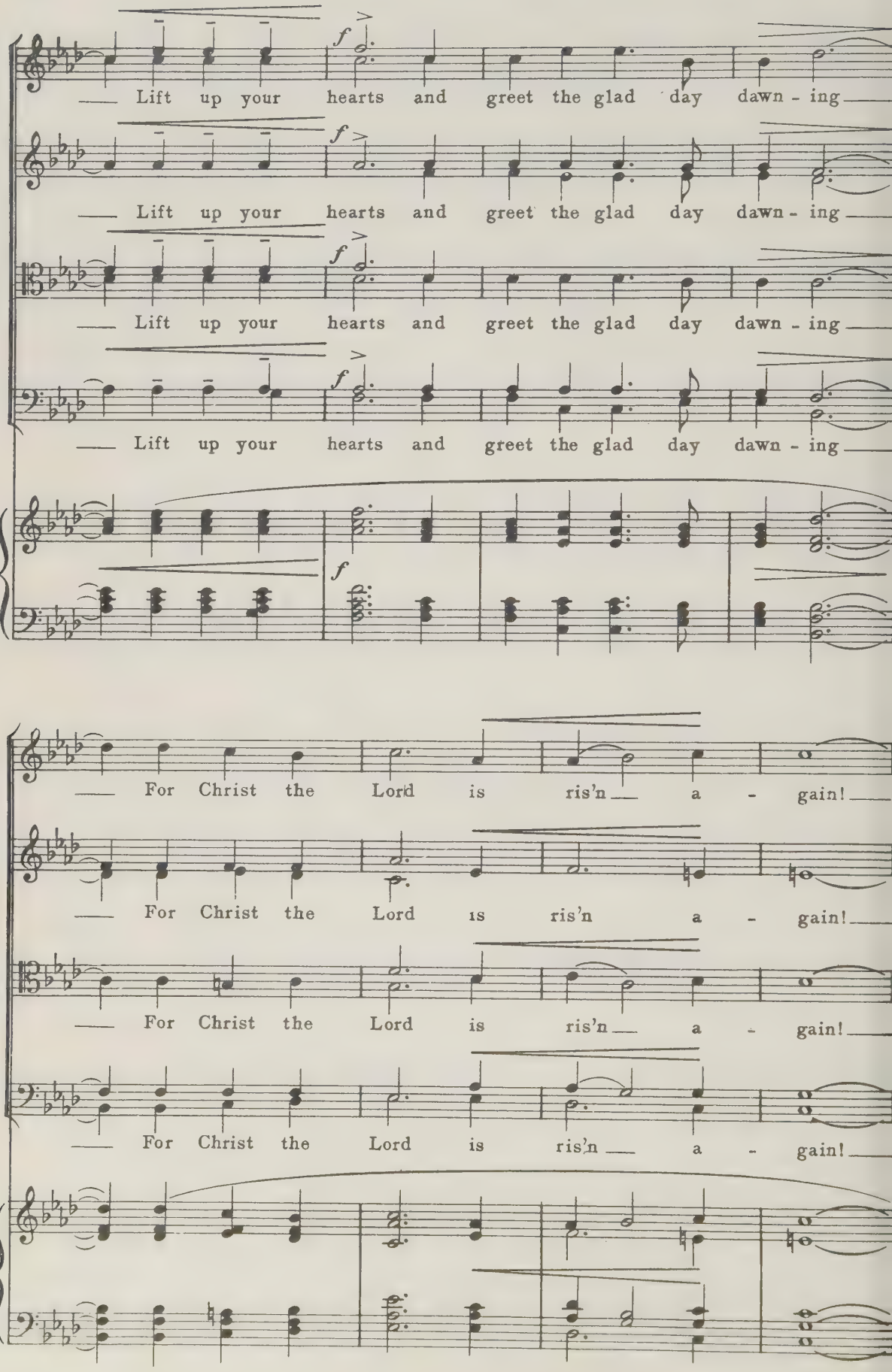
f *p rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

rit.

f *p* *pp*


p
The days are past when souls were wrapt in mourn - ing,
p
The days are past when souls were wrapt in mourn - ing,
p
The days are past when souls were wrapt in mourn - ing,
p
The days are past when souls were wrapt in mourn - ing,
p
The earth a - wakes with vic - t'ry as her strain,
The earth a - wakes with vic - t'ry as her strain,
The earth a - wakes with vic - t'ry as her strain,
The earth a - wakes with vic - t'ry as her strain,


f
Lift up your hearts and greet the glad day dawn - ing
Lift up your hearts and greet the glad day dawn - ing
Lift up your hearts and greet the glad day dawn - ing
Lift up your hearts and greet the glad day dawn - ing
f
For Christ the Lord is ris'n a - gain!
For Christ the Lord is ris'n a - gain!
For Christ the Lord is ris'n a - gain!
For Christ the Lord is ris'n a - gain!

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

Sing and re - joice with joy - ful al - le - lu - ias,

ff

f *p* *rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

f *p* *rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

f *p* *rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

f *p* *rit.* *pp*

Sing al - le - lu - ia, al - le - lu - ia!

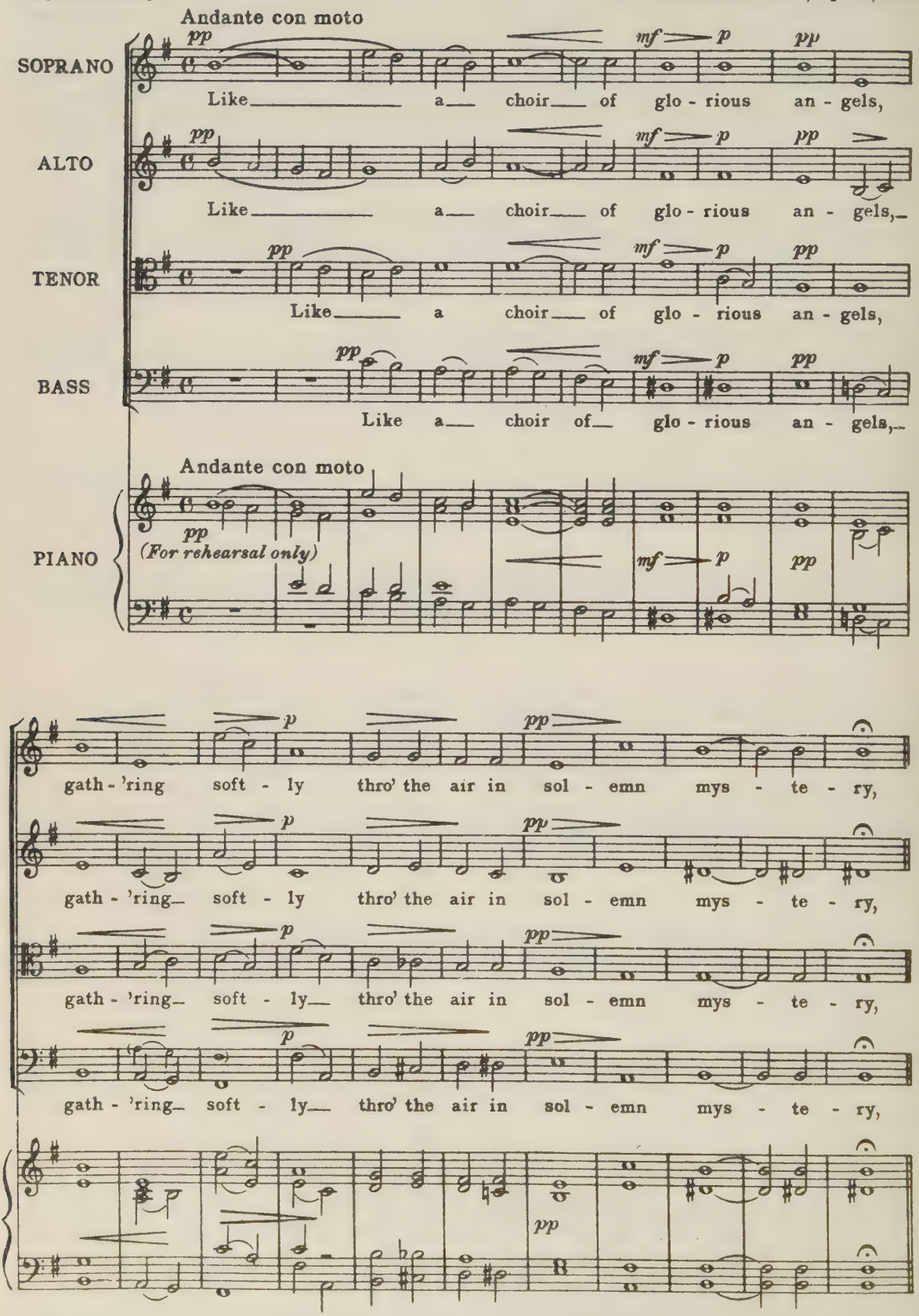
f *p* *rit.* *pp*

CHERUBIM SONG

For Mixed Voices

English text by W. A. F.

P. I. TCHAIKOVSKY, Op. 41, №6



Copyright MCMXXXII, by Oliver Ditson Company, Inc.

f

To___ our heavn-ly Fa-ther, Might-y One,

f

To___ our heav'n-ly Fa-ther, Might-y One,

f

To___ our heav'n-ly Fa-ther, Might-y

f

To___ our heav'n-ly Fa-ther, Might-y

f

f

p cresc. *f*

Raise we now our song to Thy glo-rious name, raise we now our

p cresc. *f*

Raise we now our song to Thy glo-rious name, raise we now our

p cresc. *f*

One, Raise we now our song to Thy glo-rious name, raise we now our

p cresc. *f*

One, Raise we now our song to Thy glo-rious name, raise we now our

p cresc. *f*

pp

song to Thy glo-rious name, raise we now our song to Thy ho - ly name.

pp

song to Thy glo-rious name, raise we now our song to Thy ho - ly name.

pp

song to Thy glo-rious name, raise we now our song to Thy ho - ly name.

pp

song to Thy glo-rious name, raise we now our song to Thy ho - ly name.

pp

(Tempo I)

pp *mf*

Now as we lift our hearts to Thee, turn our thoughts_ this

pp *mf*

Now_ as we lift our hearts to Thee, turn our thoughts_ this

pp *mf*

Now_ as we lift our hearts, turn our thoughts this_

pp *mf*

Now_ lift our hearts, turn our thoughts_ this

(Tempo I)

pp

pp più f p

day from care, from all world-li - ness, from all care,

pp più f p

day from_ care, from all world-li - ness, from_ all_ care,

pp più f p

day from care, from all world-li - ness, from_ all care,

pp più f p

day from_ care, from all world-li - ness, from_ all_ care,

pp più f pp

pp perdendosi (Adagio) p

turn our thoughts from all care, from all earth - ly care. A - men.

pp perdendosi p

turn our thoughts from all care, from all earth - ly care. A - men.

pp perdendosi p

turn our thoughts from all care, from all earth - ly care. A - men.

pp perdendosi p

turn our thoughts from all care, from all earth - ly care. A - men.

(Adagio)

pp perdendosi p

Allegro

As — the King of all now we praise Thee! — As the King of

f

As the King of all now — we praise Thee! As the King of

f

As the King of all now — we praise Thee! As the King of

f

As — the King of all now we

Allegro

f

cresc. *ff* *ff*

all now — we praise Thee, now we praise Thee! Hal -

cresc. *ff* *ff*

all now we praise Thee, now we praise Thee! Hal - low-ed be — Thy —

cresc. *ff*

all now — we praise Thee, now we praise Thee!

cresc. *ff*

praise Thee, now we praise Thee, now we praise Thee!

cresc. *ff*

- -low-ed be Thy ho - ly name, from now and ev - er -

ho - ly name, Thy ho - ly name, from now and ev - er -

ff

Hal - low-ed be Thy ho-ly name for - ev - er -

ff

Hal - low-ed be Thy

more, we hail Thy ho - ly name. Al - le - lu - ia, Al - le -

ff

more, we hail Thy ho - ly name. Al - le - lu - ia, Al - le -

ff

more, we hail Thy ho - ly name. Al - le - lu - ia, Al - le -

ff

ho - ly name, we hail Thy ho - ly name. Al - le - lu - ia, Al - le -

ff

lu - ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu - ia, Al-le - lu -

lu - ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu - ia, Al-le - lu -

lu - ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu - ia, Al-le - lu -

lu - ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu-ia, Al-le - lu - ia, Al-le - lu - ia,

f *ff*

ia, Al - le - lu - ia, Al - le - lu-ia, Al - le - lu - ia, Al - le - lu - ia.

f *ff*

ia, Al - le - lu - ia, Al - le - lu-ia, Al-le - lu - ia, Al-le - lu - ia.

f *ff*

ia, Al - le - lu - ia, Al - le - lu-ia, Al-le - lu - ia, Al-le - lu - ia.

f *ff*

Al - le - lu - ia, Al - le - lu - ia, Al-le - lu - ia, Al-le - lu - ia.

f *ff*

P3-BBS-776